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LUITPOLD ST. 24,  
BERLIN W.,  
NOVEMBER 20, 1904.

**M**ORIZ ROSENTHAL made his Berlin re-appearance in a recital at Beethoven Hall Tuesday night, after an absence from this city of more than a decade. His concert was the greatest pianistic event in years. It was a titanic, sensational success. Indeed it could not have resulted otherwise, for who could remain indifferent to such grandiose, phenomenal piano playing! This wizard of the keyboard worked his hearers up to such a pitch of enthusiasm that they could not restrain themselves, could not wait for him to finish his numbers, but frequently broke in with applause in the midst of his playing. Rosenthal has, to a remarkable degree, the faculty of stimulating and exciting his audience. He sets his listeners palpitating, he electrifies them.

Usually a Berlin audience remains comparatively passive during a program and reserves its applause for the end, but not so with Rosenthal. After nearly every number the public was literally wild. His brilliant playing of the last movement of the Chopin B minor sonata called forth a perfect storm of applause, which broke out again with tenfold more force, as it seemed, after his bravura performance of the tremendously difficult and effective finale of his own "Variations." The enthusiasm after his dazzling feats in the Strauss paraphrase resembled nothing so much as a full grown hurricane. In this piece he left loose a thousand demons, and his technic, his brilliancy and fire simply baffled description.

To me Rosenthal's concert was of unusual interest, as I heard him for the first time. Having listened to the praises of this phenomenal pianist in all the twenty-four keys ever since I was old enough to know what a piano is, my expectations were exceedingly high; but they were more than fulfilled, particularly regarding the interpretative and tonal sides of Rosenthal's playing. Of course, I looked for that marvelous perfection and brilliancy of technic that have made him world famous, yet he has even more technic than I expected. But I was quite unprepared for such wondrous beauty of touch and tone. His tone is no less remarkable than his technic. In every kind of nuance, from the most thundering chords and octave passages (as in the finale of his own variations), to his most delicate gossamer touch (as in the Chopin berceuse) he always produced a wonderful tone, beautiful in quality, noble, full, round and penetrating. At no time was his tone hard, and in his cantilena playing it was of an enchanting "singing" quality. Rarely have I heard a piano touch so elastic, so subtle, so variegated, so adaptable to the intentions of the performer. He gets a volume like that of a young orchestra in heavy chords. He seems to have wrists that are a combination of steel and rubber.

Rosenthal's interpretation, too, deserves special mention. When an artist has such a great reputation as a technician one is apt to overlook his other qualities. His playing of the Beethoven and Chopin sonatas was a master performance from a musical point of view. He has his own individual conception of Beethoven; he does not play the great Ludwig like other pianists, but

his interpretation is interesting, thoroughly musical and artistic, and wholly justifiable. He played the first movement of the op. 111 in a robust, manly style; he "sang" the arietta beautifully and he gave to each of the variations an individual touch. His program was as follows:

Sonata in C minor, op. 111.....	Beethoven
Sonata in B minor.....	Chopin
Berceuse.....	Chopin
Mazurka.....	Chopin
Variations on an original theme.....	Rosenthal
Invitation to the Dance.....	Weber
Moment Musical.....	Schubert
Etude, F minor (as a study in sixths).....	Chopin-Brahms
Humoresque, in 5/4 time.....	Poldini
Vienna Carneval.....	Strauss-Rosenthal

This was an ingeniously arranged program and there was a steady crescendo in the enthusiasm. What Rosenthal did in the Strauss number in the way of virtuosity defies all attempts at a written account. And with what ease and aplomb he manages it all! He rattles off octave passages fortissimo at a tempo that takes one's breath away, with no more effort than most pianists require for a simple scale. He has reached the summit of perfection in all kinds of finger technic; be it in scales, arpeggi, thirds, sixths, or the most intricate and rapid passage work, the notes are as even as strings of pearls, and above all, they sound well. Rosenthal played the Chopin F minor study in triplets at a terrific tempo, first as it is written, and then he repeated it in sixths with the most exasperating noncha-



MORIZ ROSENTHAL.

lance, as if it were a mere nothing. He played it too well and too easily! The majority of the audience did not realize that he was doing here something that perhaps no other living man could do. But the pianists realized it! Many famous colleagues of Rosenthal sat in Beethoven Hall that night, including Godowsky, Busoni, Ansorge and Scharwenka, and none applauded the great pianist more warmly or congratulated him more heartily at the close than those very men.

Highly interesting was Rosenthal's interpretation of Weber's "Invitation to the Dance." He played the

waltz slower and the passages faster than the other pianists do, but it was a healthy, vivid conception that lent new life to the well worn work. Rosenthal's own "Variations" are interesting, full of esprit, varied, abounding in transcendental technical difficulties and eminently pianistic. The difficulties, too, are effective and worth while.

The concert was sold out more than a week ahead and speculators disposed of tickets at double prices—a thing that has not happened here since Patti's farewell appearance, nearly ten years ago. Beethoven Hall was packed with a representative audience. All in all it was an artistic event of the greatest importance in the German capital, and it was no doubt a trying ordeal for Rosenthal, but he played and triumphed in a manner eminently worthy of the occasion. At the close he added numerous encores and was called on again and again until the lights were put out. It was a genuine, spontaneous enthusiasm, and this is as it should be, for Rosenthal is magnificent and monumental, and one of the great personalities of all time on the piano, and otherwise.

Philipp Scharwenka's new sonata for violin and piano was played in public for the first time at Beethoven Hall by Irma Saenger-Sethe and Moritz Mayer-Mahr. It is a three movement work, in E minor, and reveals Scharwenka in one of his best moods. There is a refreshing naturalness about it. The composer does not try to startle, to break with all precedents, to revolutionize either in form or contents. He expresses good ideas in good form and with skillful workmanship. His themes are pleasing and they are worked out logically and well. He has something of importance to say in each of the three movements, but the first one seemed to me the best. It lies well for the instruments and affords the performers a grateful task. The treatment of the piano is more elaborate than that of the violin on the whole, although the violin has some effective cantabile and passage work. The sonata was admirably played by the two artists, who were rewarded with warm applause. The composer was called out and cheered.

The other numbers on the program were Mozart's G major and Grieg's C minor sonatas. In the former Madame Saenger-Sethe displayed her beautiful tone, finished technic and artistic phrasing to good advantage. Mayer-Mahr is an ensemble player par excellence. He has a brilliant technic, a beautiful tone, and the sound conception of a true musician. The Grieg sonata was so well played that the artists were obliged to add a movement from a Beethoven sonata to satisfy the enthusiastic public. As for me, I should have preferred some solos. Three and a half sonatas in one evening become monotonous.

Alexander Heinemann sang several new and pleasing songs by Hans Hermann, with magnificent voice, noble delivery and great warmth and fervor. Heinemann is one of the best and most successful concert baritones in Germany today.

Rosenthal made it hard for the other pianists of the week who came after him. There were several, including Risler and Lamond. Risler played at the second "Elite" concert on Wednesday. I heard him in three Chopin numbers. After the titanic Rosenthal the evening before Risler seemed tame and colorless. He must have had a bad night, anyhow, for even his technic was faulty and he played with no life whatever. His tone, too, was hard, but that might have been the fault of the piano.

Lamond gave a Chopin and Liszt recital. This Scotchman has made a big reputation in Germany as a Brahms and Beethoven interpreter. For Chopin he is too healthy; he lacks the morbidity and charm and he lacks that delicacy of tone, style and technic that brings the smaller works of the great Pole near to us. Lamond is a splendid pianist

within his own domain, but for the Pole he lacks the subtleness and for the Magyar the brilliancy. Too much Brahms and Beethoven playing must necessarily deprive one of those qualities. Lamond had a full house and much applause.

Geraldine Farrar was the chief attraction at the second "Elite" concert given by the concert direction Jules Sachs. I heard her for the first time. She has all the attributes of a great prima donna—a beautiful, fresh, flexible voice, a brilliant technic, admirable cantilena and a warm, spirited delivery. Although she is essentially a coloratura singer, she has some true dramatic qualities. She can easily sing youthful dramatic roles. She is, moreover, a beauty, and as she dresses with exquisite taste her stage presence is altogether bewitching. Her success was immense. With her manifold gifts, her ambition, her unusually brilliant beginning as one of the leading members of the Berlin Royal Opera, she promises to make a great career as a prima donna.

The other artists who took part in this concert were Carl Scheidemantel, the famous baritone of Dresden; Edouard Rialer, pianist, of Paris; Frau Knüpfer-Egli, soprano, and Werner Alberti, tenor. Scheidemantel sang magnificently. His glorious voice sounded fresh, powerful and penetrating and his interpretation was thoroughly artistic. Although only forty-six years old, Scheidemantel now is quite gray. Alberti was not in good form. His voice did not sound free and he sang out of tune. The Philharmonie was filled to the last seat. With these "Elite" concerts Saul Liebling, the head of the Jules Sachs Concert Bureau, has been significantly successful. They are always sold out and are among the most popular concerts in Berlin.

Lilli Lehmann gave a lieder recital Friday evening, drawing an audience that completely filled the Philharmonie. She sang songs by Brahms, Schubert and Fritz Kögel. The audience was enthusiastic as usual, but the famous songstress seems to have declined materially since last year, for she sang woefully out of tune, and the discouraging feature of it was that she sustained long tones which were much too flat. Every singer or violinist gets off the key now and then, but when an artist holds out a sustained note nearly a quarter of a tone too flat it is a grievous sign. Lehmann has conserved herself and her vocal art in a wonderful manner; she has had a great career and has been one of the greatest vocalists of our times, but her efforts at this concert would indicate that it is time for her to stop singing in public, unless she wishes to bury a great reputation. Wilhelm Klatte, the critic of the Lokal Anzeiger, wrote about Lehmann's intonation in the following humorous fashion: "Lilli Lehmann drew a large audience, that listened to the celebrated artist with enthusiasm and expressed its approval by prolonged applause. Fritz Lindemann played her accompaniments in a trustworthy manner and with taste, but unfortunately, much too sharp. There should be a better understanding about the normal A between the singer and the accompanist."

Fritz Kreisler was in unusually good form at his concert Friday evening. He played magnificently and fairly swept the public off its feet by the sheer force of his genius. Rarely has a violinist aroused such enthusiasm in Berlin. His playing of Tartini's "Devil's Trill" sonata was elementally grand. Behind all the wonderment of technic, tone, and accents, there was a demoniacal power compelling in its very intensity. His tone was noble, his phrasing broad and musical, and his impetuous fire altogether thrilling. It was great violin playing. Kreisler's program was interesting. He played the Bach E major concerto, the big A minor fugue for violin alone, the "Devil's Trill" and four unknown old pieces—a Siciliano and corrente by Francoeur; a menuet by Porpora, a Gluck melody, and Tartini's A minor fugue. Kreisler, who is fond of delving in old libraries of museums and monasteries, is always unearthing something old that is new.

The evening before Kreisler's concert Amalie Birnbaum played the Brahms D minor sonata with Marie Bergwein at the piano. Fräulein Birnbaum, a Joachim pupil, has talent. She plays well in the Hochschule style, with good technic and a fair tone.

Josef Kiesel, a new violinist who made his début, is one of the worst violinists ever heard in Berlin, and that is saying a good deal.

Florian Zajic's concert at the Singakademie Thursday evening was very successful. In the Bach E major concerto he was not at his best, but the Sinding A major he played in a masterly manner. His technic was clean and accurate and his tone full and penetrating. He also played with verve and with an understanding that showed him to be thoroughly in sympathy with the work. Zajic's violin, a superb instrument, is the Joseph Guarnerius del Jesu that formerly belonged to Ferdinand David. It was on this violin that the Mendelssohn concerto was first played at the Leipsic Gewandhaus by David under the composer's direction. It is one of the best Guarneri violins in existence and is doubly valuable on account of its associations.

The Philharmonie was packed last evening. There was a sensational event. Franz von Vecsey played the Beethoven concerto and Joseph Joachim conducted. That was a proud day in Vecsey's career. His manager was determined that the child should play the Beethoven concerto and he knew full well that the critics would condemn such an audacious thing if Franz stood on his own merits. Therefore he fortified the boy's position by securing the services of Joachim, reasoning that if he, who was universally recognized as the world's greatest interpreter of that masterpiece of violin literature, approved of Vecsey's playing of it the critics would be silenced.

Indeed the sight of the venerable Joachim standing there conducting for this tot was an inspiring one, and enough to disarm criticism. This hoary artist, who has long since passed the allotted time of man, who has been before the public three score and five years, who has the greatest reputation of all living musicians, who was the first violinist to popularize the Beethoven concerto and make it famous the world over, who looks back on one of the most remarkable careers in musical history, stood there conducting the Philharmonic Orchestra for this child, who has not yet outgrown the nursery, who romps and plays in the most natural manner with other children who have no conception of the terms "thirds" and "tenths," "legato" and "staccato," "violin repertory," "tutti" and "twelve hundred dollars a night." It was a sight such as one sees but once in a lifetime, and in fact such as few ever see at all.

As to the performance itself, it was remarkable, of course, for a child of Vecsey's age, but more in a technical than in a musical way.

Mischa Elman will play again this week. He is getting 2,000 and 3,000 marks a night for engagements. This state of things will not last long, for in many provincial cities the boys, Vecsey and Elman, have not drawn the money and the local managers have been heavy losers. The musical societies are all crazy to have the children, and small clubs, that otherwise never pay more than 300 marks a night for a soloist, have paid 2,000 marks for these children. It has ruined the business for the great, mature violinists and has even gone so far that engagements of celebrated violinists have been canceled in order to book one of the prodigies. But fortunately this state of things overreaches itself. Eye witnesses have told me that Elman played to empty benches in Vienna. He had a guarantee and got his money, but the local manager was so much out of pocket. In Hamburg Elman drew a big house, but had no success with the public. So the two boys go their ways with varying fortunes. Let them make hay while the sun shines. It will not shine long. At best in two or three years, as soon as they will have outgrown their knee breeches, the public will have

outgrown the players. How few hold the public! Witness Alexander Petschnikoff! A few years ago he could give concerts here in the Philharmonie to crowded houses; now he draws a mere handful of people that does not half fill the small Bechstein Hall. In fact, his second concert this season was abandoned, ostensibly because of illness, but in all probability because of lack of patronage. So it goes, except with the really great artists.

Willy Burmester sends me the following program of a concert which took place in a town in Sweden. It will prove of interest not only to violinists, but to all musicians. It reads as follows:

Popular Concert by the violin virtuoso Ole Theobaldi in the Gode-gart's Church, Sunday, September 4, after the service.

#### PROGRAM.

Ole Bull (original after Ole Bull).

In the violin fantasia the thrush, the lark, and the birds of the mountain and meadows are heard trilling.

Niccolò Paganini.

Introduction (concert etude of the so called Paganini Witches' Dance).

A Dream (trill de a pegando brillante).

Moto Perpetuo (concert allegro).

Ole Theobaldi.

A Mother's Last Prayer.

(Death amid tones.) In the zither fantasia church bells are heard tolling in the distance.

Ole Theobaldi.

The return home from the cowherdess' hut; a Norwegian tone landscape. Solo for violin, in which is heard the cuckoo calling from the distance, the cowherdess singing and blowing on her horn, the neighing of the horses being expressed by pizzicato and harmonic springing dovers, and the so called Waldburg, or echo; the solitude of the cowherdess' hut (duet for violin with echo), the lowing and bleating of the homesick cows and sheep, tones of the horn (echo), ringing of bells, the herd of cows and sheep, passing by and disappearing in the distance, the babbling of brooks, and the voices of house animals, the sighing of the wind and the rustling of the leaves in the woods—all magic sounds.

Edward Grieg.

Ase's Death (Ase's Død), from Peer Gynt, with mute.

Ole Theobaldi.

(Andante Religioso).

A fantasia in which the tones of the organ are heard.

Skogsfred (Forest e'peace).

A violin fantasia in which the joyous trilling of the nightingale is heard.

Ole Bull.

The Polish King.

The troops marching over the Vera Bridge.

A violin fantasia in which the beating of the drums and martial music, with all the various brass band instruments, is heard.

Talk about program music. Richard Strauss isn't in it with this fellow!

I received the following communication from an American studying in Berlin:

"Do you know anything about Henri Vieuxtemps here in Berlin? Some Americans who were studying in Prague asked me, and I never heard of the man."

Shades of the great Belgian violinist! We may well quote Shakespeare and say: "What's in a name?"

Willy Burmester has been playing in Leipsic and Vienna with tremendous success. In Leipsic especially the critics vie with each other in the use of superlatives about the great Willy.

Brahms' correspondence with Hermine Spies is soon to be published by the latter in book form. Many interesting letters of the great composer will here appear for the first time.

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The third edition of Andreas Moser's biography of Joachim, published by Behr, is just out. It is a popular edition and is sold for 3 marks.

The Geneva daily paper, *La Suisse*, recently sent a circular letter to its subscribers asking them to send in a list of their favorite operas. Many thousand answers were received. The favorite opera was "Faust," with 2,015 votes; then came "Manon" with 1,792, "Carmen" with 1,756, "La Bohème" with 1,646 and "Mignon" with 1,256. Wagner does not come into consideration at all.

There is a movement on foot here to tax concert and theatregoers, or at least the purchasers of the more expensive seats, but it is doubtful whether it will go through.

Francisco d'Andrade has been singing at the West Side Opera in the "Barber of Seville," "Don Juan," &c., with great success. He does not seem to draw as formerly, however, for at the "Barber" performance there was many an empty seat.

Hugo Kaun conducted his symphonic prologue "Maria und Magdalena" at the third Leipzig Philharmonic concert of the Winderstein Orchestra. This was the first performance of the work, and it achieved a big success. It will be given this season in Berlin twice over by the Meiningen Orchestra and once by the Philharmonic Orchestra, in Munich by the Kaim Orchestra, in Chicago by Theodore Thomas, and in Cincinnati by Frank van der Stucken. Kaun's new piano concerto will be played here next month by Vera Maurena, the young Russian pianist.

The two well known American singers, George Hamlin, tenor, of Chicago, and Gwilym Miles, baritone, of New York, made their first appearance in Germany last Wednesday under most auspicious conditions. They appeared in Haydn's "Creation" with the celebrated musical society the "Musikakademie," in Hanover, under Josef Frischen. Both artists were warmly applauded and received excellent criticisms. At a banquet given by the leading members of the society after the performance the president proposed a special toast to our young countrymen and congratulated them on the success of their German debut.

James Rothstein, one of the young composers who made a name for himself by writing "Überbrettel" music, under Ernst van Wolzogen's régime, has finished an opéra in two acts entitled "Ariadne und Naxos," a lyrical parody, with a prologue, which will be performed this season at the new National Opera. This is the first time that the music of all the great composers, from Haydn to Wagner, has been parodied in big style.

At the National Opera Franceschina Prevosti began a series of performances as Violetta in "Traviata," a role in which she always arouses enthusiasm, for her portrayal of the unhappy heroine is not surpassed by any other coloratura singer.

The complete list of concerts for the week is as follows:

#### SUNDAY, NOVEMBER 13.

Bechstein Hall—Matinee, Richard Schulzweide, lecture on "Dramatic Singing"; evening, Ethel Newcomb, piano.  
Beethoven Hall—Benefit concert, Mischa Elman, violin; Virginie Goletti, harp; Dora Moran, vocal.  
Philharmonie—Matinee, Wagner Verein; evening, Philharmonic "Pop."  
Singakademie—Valseca van Facins' Gesangsschule.  
Royal Opera—"Lohengrin."  
West Side Opera—"Kleinen Lämmer."  
National Opera—"Donna Juanita."

#### MONDAY, NOVEMBER 14.

Bechstein Hall—Virginie Fournier and Vally Theumann, vocal.  
Beethoven Hall—Irina Sänger-Seths, violin; Moritz Mayer-Mahr, piano.  
Philharmonie—Wagner Verein concert, Max Fiedler directing.  
Singakademie—Eise Schünemann, vocal.  
Royal Opera—"The Merry Wives of Windsor."  
West Side Opera—"Kleinen Lämmer."  
National Opera—"Favorita."

#### TUESDAY, NOVEMBER 15.

Bechstein Hall—Paula Stebel, piano.  
Beethoven Hall—Moriz Rosenthal, Philharmonie—Philharmonic "Pop."  
Singakademie—Waldemar Meyer String Quartet.  
Royal Opera—"Bajazet," "Cepelia."  
West Side Opera—"Don Juan."  
National Opera—"Rigoletto."

#### WEDNESDAY, NOVEMBER 16.

Philharmonie—Mendelssohn's "Paul."  
Royal Opera House—Royal Choir in selections from "Parsifal."  
West Side Opera—"The Messiah."  
National Opera—"The Creation."  
Kaiser Wilhelm Gedächtnis Church—Choral concert.

#### THURSDAY, NOVEMBER 17.

Bechstein Hall—Lily von Markusch, piano.  
Beethoven Hall—Marie Bergwein, piano; Amalie Birnbaum, violin.  
Philharmonie—Philharmonic Elite concert, Geraldine Farrar, Marie Götz, Edouard Kiser, Karl Scheidemantel, Werner Alberti; small hall, Paul Johann, vocal; Marcel Clere, violin.  
Singakademie—Florian Zajic, violin, with Philharmonic Orchestra.  
Royal Opera—"Rienzi."  
West Side Opera—"The Gypsy Baron."  
National Opera—"Favorita."

#### FRIDAY, NOVEMBER 18.

Beethoven Hall—Fritz Kreisler, violin.  
Singakademie—Georg Bertram, piano, with Philharmonic Orchestra.  
Royal Opera—"The Merry Wives of Windsor."  
West Side Opera—"The Huguenots."  
National Opera—"La Traviata."

#### SATURDAY, NOVEMBER 19.

Bechstein Hall—Frederic Lamond, piano.  
Beethoven Hall—Sandra Droucker, piano.  
Philharmonie—Large hall, Franz von Vecsey, violin, with Philharmonic Orchestra, Joachim conducting; small hall, Josef Kient, violin.

Singakademie—Emmy Schaum and Otto Süss, vocal.  
Royal Opera—"Rheingold."  
West Side Opera—"Maskenball."  
National Opera—"Freischütz."

Joseph Joachim will soon look back upon three score years' activity as a violin instructor. He is writing a work entitled "A Violin School" in three volumes, which will appear at the time his sixtieth jubilee as a pedagogue will be celebrated. Moser is doing most of the actual work, but Joachim looks it over and lends his name and approval.

ARTHUR M. ABELL.

#### Von Ende Concerts.

THE program for the first of Herwegh von Ende's four "novelty concerts" is as follows:

Nacht für Nacht.....Paul Scheinpflug  
Gefunden.....Paul Scheinpflug  
Des Jahres Freuden.....Hermann Hans Wetzel  
Die Königin der Elfen.....Hermann Hans Wetzel  
Hans Schroeder (the composer at the piano).  
Chant au Ménestrel.....Alex. Glazounow  
Felix Boucher.  
Worpswede (Poem by Franz Diederich).....Paul Scheinpflug  
(For baritone, piano, English horn and violin).  
Hans Schroeder, Hermann Hans Wetzel, Joseph Eller and Herwegh von Ende.

The first concert will take place on this afternoon, December 7. At the second concert, January 4, Feilding Roselle will sing songs by Hugo Kaun and Max Schillings, and George Falkenstein and Herwegh von Ende will play the piano and violin sonata by Dirk Schaefer. The four concerts are to take place at the American Institute for Applied Music, No. 212 West Fifty-ninth street.

#### Hofmann and Aug der Ohe to Play.

THE provisional program announcing the fourth annual meeting of the International Society of Piano Teachers and Players on December 29 and 30 contains many interesting features. Chief among these, however, is the announcement that Josef Hofmann and Adele Aus der Ohe will each play a recital at the meeting. As the sessions of the society will be held at Association Hall, which seats but a little over 600, this is an opportunity, seldom afforded, of hearing these artists where the finer details of their work will not be lost. Aus der Ohe's appearance in recital is a decided novelty here, as it is some years since she has done anything but orchestral work.

The balance of the program for the meeting is devoted mainly to addresses and conferences on educational topics. In order to give music lovers an opportunity to attend the meeting and to hear these recitals, the society will receive applications for associate membership until December 24. Conditions for membership and all other information will be supplied by A. D. Jewett, corresponding secretary, at 11 West Twenty-second street, New York.

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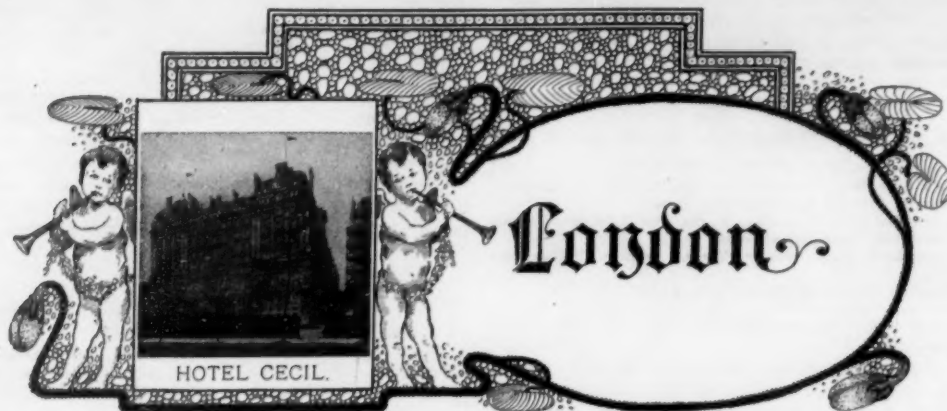
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HOTEL CECIL, LONDON,  
November 23, 1904.

**T**HE return of Victor Maurel is just now rejoicing the heart of many an old habitu  of Covent Garden. It is several years since the great baritone gave a lecture-recital in London, and sang here in opera. Now that he has returned we are inclined to wonder how we succeeded in getting on without him. Time has dealt gently with his voice and he is still the wonderful singer that he has always been and he is still the finest actor on the lyric stage. We have seen many Rigolettos here during the last few years, but none of them fit to hold a candle to Maurel, and his performance of the part on Tuesday last must have been a revelation to those who had never seen him play it before. On Thursday he is to play Iago in "Otello," one of his greatest parts, and one's only regret is that it now is too late in the season for the company to think of playing "Falstaff." It is some time since Verdi's opera was last played in London and it is a pity that so excellent an opportunity for reviving it should be let slip. However, as the season ends on Saturday, it is, of course, impossible to find sufficient time for the rehearsals.

Had it not been for the splendid Mephistopheles of Signor Arimondi the performance of "Faust" on Wednesday evening would not have been particularly remarkable. Signor Dani sang very nicely as Faust, but his voice is too small to fill the big house, and he was almost inaudible in the concerted music, while Madame Wayda's voice is of the powerful and useful type and is better suited to Wagner than to Gounod.

A performance of "Lohengrin" in Italian carries one back to the old days when it was thought positively vulgar to sing opera in any other language and when no singer with anything but an Italian name could hope to get a hearing. Mercifully we have grown out of that sort of thing now, but an occasional Italian performance of a Wagner opera is not uninteresting. Of course, "Lohengrin" is essentially German, and it really needs German singers to fill the parts. But, on the other hand, our Teutonic cousins have rather

crude notions on the subject of singing, and we often hear the music of "Lohengrin" barked, spat or coughed—anything, indeed, rather than sung. As a matter of fact, two of the singers on Friday, Madame Wayda, who made a fairly satisfactory Elsa, and Madame de Cisneros, who played Ortrud magnificently, are not Italians, but they are both excellent vocalists, and sang the music well. Signor Vignas, the Lohengrin, and Signor Ancona, the Telramund, however, have the whole of the Italian art at their finger tips, and it was a pleasant change to hear the music so beautifully vocalized. Signor Campanini, the conductor, is certainly a man of extraordinary versatility, and he was as much at home with the score as if it had been by Verdi or Puccini.

"Lohengrin" was repeated at the Saturday matinee, while in the evening Cilea's "Adrienne Lecouvreur" was played to a very full house.

Monday's performance of "Carmen" was not one of the most successful of the season. This, however, was scarcely the fault of the San Carlo Company, for the two principal parts were filled by singers who have no connection with it whatever. Madame Lafargue, the Carmen, would probably have done better if she had been more accustomed to the theatre. She has a fine voice and she sings well, but she was obviously hampered by the size of the stage and she was never able to let herself go. It is only charitable to hope that M. Cornubert, the Don Jos , was out of voice and he may do better either tonight, when he is to play in "Pagliacci," or on Friday, when he sings at the special performance which is being arranged in honor of the King of Portugal. Cornubert's performance on Monday was somewhat an emic. Miss Nielsen made as delightful a Mica la as ever, and the rest of the cast remained unchanged.

The bill on Friday will be composed of the third act of "La Boh me," with Miss Nielsen as Mimi, Mlle. Trentini as Musetta, Signor Dani as Rudolfo and Signor Amato as Marcello; the second act of "Tosca," with Madame Giachetti as the heroine, M. Cornubert as Cavaradossi, and Ancona as Scarpia; and the second act of "Otello," with Madame

Giachetti and MM. Maurel and Duc in the cast. The overture to "I Vespri Siciliani" will be played between the "Boh me" and "Tosca" excerpts. The prices of the stalls will be 2 guineas (\$10.50) and 1½ guineas (\$8), and the other prices will be raised in proportion.

Ethel Weatherley, a singer with a charming voice, and Ernest Toy, a clever young violinist, gave a very successful recital at the Bechstein Hall on Tuesday evening. Miss Weatherley, unlike most of the young singers who appear nowadays, has taken the trouble to perfect herself in her art, and there was a finish in her performance of Mozart's "Non che non sei capace" which only hard study can give. Three of Schumann's lieder and four of Landon Ronald's songs were no less charmingly sung, and it is evident that Miss Weatherley's gifts are quite out of the common. Mr. Toy was most successful in Mendelssohn's concerto, which enabled him to display his fine technic and beautiful tone to the best advantage.

L on Delafosse, the French pianist, was rather inclined to let his virtuosity run riot at his recital at St. James' Hall on Wednesday afternoon and some of his performances would have been more satisfactory if they had been less showy. Some of the smaller pieces on his program, such as Schumann's "Nachtst ck" in F and one of Chopin's preludes, were delightfully played, but his performances of parts of Beethoven's op. 22 and Rubinstein's tarantelle ought to have been brought before the notice of the Society for the Prevention of Cruelty to Pianos.

Agnes Gardner Eyre, who gave a recital at the Bechstein Hall in the evening, certainly has the makings of a very good artist. There was real feeling in her performances of Beethoven's sonata, op. 3, No. 1; Brahms' scherzo in E flat minor, and a Chopin group, which included the A flat valse and the G major nocturne, while she seems to have the technic to give expression to her ideas. Beyond an occasional inclination to hurry the tempi there was very little fault to be found with her performances.

Nikisch trotted out his old battle horse, Tchaikowsky's fifth symphony, when he conducted the London Symphony Orchestra's second concert at the Queen's Hall on Thursday afternoon. He has, of course, often played the symphony before here—in fact, he never visits London without playing it—but he has never led a finer performance than on Thursday. The orchestra is certainly the best in London at the present moment. The tone and technic are both magnificent, while the players, being thoroughly accustomed to playing under all sorts of different conductors, are peculiarly susceptible to the will of the man who is directing them at the moment. Nikisch fully recognized the excellence of their work in the symphony, the "Tannh user" and "Egmont" overtures and the Brahms variations on a theme of Haydn, and after each performance there was a little scene of mutual congratulations between the orchestra and the conductor. The only soloist of the concert was Achille Rivarde, who gave an excellent reading of Saint-Sa ns' B minor violin concerto. His tone is good and he plays with feeling.



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The Bohemian Quartet was the principal attraction at the Broadwood concert at the Aeolian Hall on Thursday evening. Borodin's quartet in D, with which the program was headed, is a somewhat unequal work, but the quartet certainly made the most of it and played it with all that fire and spirit which they share with no other combination in the world. The pianist of the concert was Camille Decreus, a refined and intelligent player, who had not, so far as I am aware, appeared in London before.

On the same evening a gigantic charity concert took place at the Albert Hall in aid of Father Bernard Vaughan's fund for poor children. Patti, Ada Crossley, John Harrison, Santley, Otto Voss and Boris Hambourg were among those who gave their services, and the concert attracted a huge audience.

On Saturday afternoon Florizel von Reuter, the boy composer, conductor and violinist, gave an orchestral concert at St. James' Hall. He is not, perhaps, the cleverest of the prodigies, of whom this year has borne so plentiful a crop, but he certainly shows signs of incipient genius. His music cannot, of course, be considered very seriously just yet, but if he was entirely responsible for the "Funeral March for a Dog" and the "Fantaisie Descriptive," which were played on Saturday, he has already a very good idea of how to score. There was a real musical feeling, too, in his reading of Tchaikowsky's violin concerto, and if his talents are not unduly forced he ought to do something great in a few years.

The Nora Clench Quartet, a new combination, which consists of Miss Clench, Lucy Stone, Cecilia Gates and May Mukle, gave its first concert at the Aeolian Hall on Monday evening, when it played Hugo Wolf's somewhat incoherent string quartet for the first time in London. Wolf was undoubtedly a great song writer, but when he took to composing quartets in Beethoven's "Third" manner he got rather out of his depth.

A young violoncellist, who describes himself as "Abbas," plain and simple, gave a concert at the Queen's Hall on the same evening, while Alys Bateman gave a vocal recital at the Bechstein Hall.

On Wednesday evening the Strolling Players' Amateur Orchestral Society, conducted by William Shakespeare, gave its first concert of the season at the Queen's Hall.

On Saturday afternoon Raimund von zur Mühlen and Benno Schönberger gave a successful concert at the Bechstein Hall, at which the former gave an exceptionally fine

performance of the "Dichterliebe." Miss E. Ingleton gave a concert of chamber music at the Broadwood Rooms on the same afternoon and Dr. Theo Lierhammer and M. Hollman gave a vocal and violoncello recital at the Crystal Palace.

ZARATHUSTRA.

### LONDON NOTES.

Under the patronage of their Majesties the King and Queen a performance of "Elijah" will be given in aid of the funds of the Royal Society of Musicians at Queen's Hall on Tuesday evening, the 29th inst. The choruses will be sung by the London Choral Society, and Arthur Fagge will conduct.

The students of University College, Sheffield, organized a demonstration in honor of Madame Moody and Charles Manners on Friday night. Previous to the performance at the Theatre Royal the students, represented by two of their number, presented Madame Moody with a bouquet and asked leave to escort the artist pair to their hotel later on. Permission given, and the performance having come to an end, some of the demonstrators harnessed themselves to a horseless carriage, in which were Mr. and Mrs. Manners, with T. W. Hall, the leading spirit of the opera festival. A procession, headed by a bugle band, and with 150 student torchbearers as its most brilliant feature, then moved through the streets to the hotel, where the honored guests, appearing on a balcony, made due acknowledgment, Madame Moody singing a verse of "Home, Sweet Home." It was nearly half an hour past midnight when the fair singer's hint was acted upon and the crowd dispersed.

Evangeline Anthony, the clever pupil of Wilhelmj, who made a successful debut in London at St. James' Hall on the 5th inst., will take part in the ladies' concert, given by the Royal Amateur Orchestral Society, under the direction of Ernest Ford, at Queen's Hall this evening. The young violinist will introduce a new caprice of her own composition.

Elizabeth Parkina, the American soprano, who sang with success at Covent Garden last season in "La Bohème" and "Faust," will make her first appearance at the Crystal Palace on Saturday afternoon. Her selection of songs comprises examples of Mozart, Bishop, Saint-Saëns, Delibes and Chaminade. She will be assisted by Dorothy Maggs (pianist) and Rohan Clensy (violinist).

The Bedford Musical Society is going ahead with a band and chorus of 250 and two honorary conductors, P. H. Diemer and Dr. H. A. Harding. Yesterday evening the society introduced Sir A. C. Mackenzie's "Dream

of Jubal" to the Bedford public, the reciter being Charles Fry.

Harold Bauer, who after visiting Spain gave a piano recital in Paris yesterday, commences on Thursday at Amsterdam a tour of Holland. Three recitals in London have been arranged for him on January 19, 21 and 24, and afterward he will return to the Continent for tours in France, Italy, Germany and Switzerland.

We hear from Norwich that it has been found expedient to postpone the opening of the festival of 1905 from October 18 to October 25. The change is due, probably, to the fact that Bristol's festival begins on the earlier date. Not that simultaneous "music meetings" in cities so far apart would unfavorably affect each other as regards public patronage, but that indispensable artists cannot be in two places at once.

Bechstein Hall proved too small to accommodate Sarasate's admirers on the 8th inst., and so the Spanish fiddler has decided to give another recital next Tuesday. For this occasion, however, he has secured St. James' Hall, instead of the smaller room in Wigmore street. He will again have the assistance of Dr. Otto Neitzel.

The Scottish Orchestra, conducted by Dr. Cowen, began a new season in Glasgow last week. Report speaks of the band as in fine form, and a successful campaign is looked upon as assured.

A testimonial concert to Robert Newman will be given at Queen's Hall in the evening of December 13 by the Queen's Hall Orchestra. The program will be chosen from Wagner's works.

The Hampstead Conservatory will hold its third artist division concert on Friday evening, when the Saunders String Quartet will give the first performance in England of a quartet in A minor by Paul Juon, whose symphony was produced at the Promenade Concerts last season.

The following is the program of the Queen's Hall Symphony concert, which takes place next Saturday: Symphony No. 4, in A ("Italian"), Mendelssohn; prelude, "L'après-midi d'un Faune," Claude Debussy (by request); Beethoven's piano concerto in E flat ("Emperor"); Poem No. 4, "Ulalume" (E. A. Poe); Josef Holbrooke (first perform-

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ance). The solo part in the concerto will be played by Busoni. Debussy's prelude was heard for the first time in England at one of the recent Queen's Hall promenade concerts.

Marie Brema, at her vocal recital on Saturday afternoon, November 26, at Bechstein Hall, in connection with the Curtius Concert Club, will be assisted by Fanny Davies and Tita Brand. Fanny Davies (besides pieces by Schumann, Brahms and Sgambati) will play the piano part of Schumann's three ballads, "The Fugitives," "Death and the Boy" and "Fair Hedwig," which will be recited by Tita Brand.

The question of the expenses of an opera house are constantly being discussed in connection with the various schemes concerning the establishment of national opera in London. It may therefore be interesting to glance at some of the figures recently published of the expenses of last year at the Paris Opéra and Opéra Comique. At the first of these theatres the vocalists were paid £35,350 during the year. The principal dancers received about £9,845 and the corps de ballet £4,785. The orchestra cost £13,100 and the chorus about £8,504. The Opéra Comique has often been mentioned as affording the best model for an opera house in various ways. During the last year the salaries to the artists amounted to £27,744; to the orchestra, £9,176, and to the chorus, £6,175.

Dr. F. H. Cowen's "Reverie," for orchestra, was played for the first time in London last night by the London Symphony Orchestra at the National Sunday League concert at the Queen's Hall, and it was very favorably received.

#### CONCERTS FOR THE WEEK ENDING NOVEMBER 26. MONDAY.

The Royal Academy of Music chamber concert, Queen's Hall, 3.  
Second Leighton House chamber concert, Leighton House, 5.  
Abbas' violoncello recital, Queen's Hall, 8:30.  
Alys Bateman's vocal recital, Bechstein Hall, 8:30.  
The Nora Clench Quartet first concert, Aeolian Hall, 8:30.

#### TUESDAY.

Warren Wynne's song recital, Aeolian Hall, 3.  
Mary MacNair's piano recital, Steinway Hall, 3:30.  
Grace Sunderland and Frank Thistleton's second concert of chamber music, Broadwood's, 4.  
Alicia Adelaide Needham's first concert, Queen's Hall, 8.  
Ethel Weatherley and Ernest Toy's vocal and violin recital, Bechstein Hall, 8:30.  
Boris Hambourg's violoncello recital, Aeolian Hall, 8.

#### WEDNESDAY.

Frederick Warren's vocal recital, Bechstein Hall, 3.  
Chamber concert, Broadwood, 3:15.  
Royal Amateur Orchestral Society's concert, Queen's Hall, 8:30.  
Wessely String Quartet chamber concert, Bechstein Hall, 8:30.

#### THURSDAY.

Margaret Bennett's piano recital, Bechstein Hall, 3.  
Dorothy Neville's song recital, Aeolian Hall, 3:30.  
Alex Disraeli's vocal recital, Steinway Hall, 8:45.

#### FRIDAY.

Quinton Downer's piano recital, Bechstein Hall, 3.  
Mrs. Russell's concert, Aeolian Hall, 3:30.  
Walter Ford's second concert-lecture, Leighton House, 5.  
Ruby Holland's piano recital, Steinway Hall, 8:30.  
Hamstead Conservatory, third artist division concert, 8:30.

#### SATURDAY.

Symphony Concert, Queen's Hall Orchestra, Queen's Hall, 3.  
Elizabeth Parkina's concert, Crystal Palace, 3:30.  
Curtius Concert Club, Marie Brema's recital, Bechstein Hall, 3:30.

### A KNEISEL QUARTET CONCERT.

It is gratifying to know that wind and storm did not deter the lovers of chamber music from attending the second concert of the Kneisel Quartet at Mendelssohn Hall on November 29. Evidently the dampness of the air affected the instruments more than it did the audience. The program was choice as well as unique, though the statement must be questioned that Bach's overture was intended as a string quartet. Hans von Bülow's famous trio, "The three B's," supplied the three program numbers. And by a strange coincidence the keynotes of the three compositions, taken chronologically as per program, form a sequence of ascending fourths, G, C, F, according to the progressive dominant relation of harmony. As Bach represents an advance upon the work of his predecessors, so does Beethoven, and in the art evolution that moves steadily onward and upward Brahms continued the sequence to the dawn of the twentieth century. But it may be said, per contra, that as Bach's contrapuntal developments have never been surpassed, so the string quartets of Beethoven remain as standards of excellence in the esoteric realm of absolute music.

Brahms' quintet, op. 34, is one of his most original and effective creations, and while its technical difficulties are formidable it may be taken as fairly representative of the broader horizon which a composer must now survey in order to impress the listener with this larger view.

As to the performance of the Kneisel Quartet we must record a certain sense of disappointment. The tone quality of the two violins is too frequently strident and lacking in clarity. We are reminded too often of the mechanical and physical operations which accompany the manipulations of all instruments of music. Bow and string are, of course, the means employed for the sonant effect, but the auditor who is lured by the composer's fancy away from all forms of materiality receives an unwelcome, if not a rude, awakening by a too stringy tone, or by an effect that is not wholly and purely musical. In this respect the viola and 'cello were more nearly perfect and contributed their full share toward that ideal tone quality which we expect from a first class quartet organization. And there were moments in the performance when the interpretative spirit was overcast, thus preventing a full realization of the composer's concept. We refer particularly to the nuances and the want of distinction between subject, counter-subject and merely adventitious parts.

In all polyphonic music the relative importance of the inner voice parts should be carefully analyzed and plainly differentiated, if the auditor is to follow the threads of melody without becoming lost in a mere contrapuntal labyrinth of tones. In the harmonic and lyrical passages the quartet was excellent, but in thematic developments the tonal inequalities and imperfections afford a great deal of room for improvement. In the Brahms quintet the virtuosi effects were superb, and there was much to admire in the dash and sweep of all the instruments.

Josef Hofmann was the assisting pianist in the Brahms number, and as was to be expected played the piano part with fine musicianship, appropriate tonal discretion and an absolute submerging of self in the general ensemble. It is generally understood that those daily newspaper critics who did not like Hofmann's ensemble playing have been engaged by the Kneisel Quartet to assist at a special concert after the regular series, so that New Yorkers may hear what the critical conception of Brahms' quintet is like. The one critic who plays the piano will be

pitted against that instrument, while Critic No. 2 will turn the pages if he does not lose the place; Critic No. 3 will hold the metronome; Critic No. 4 will stand ready with the arnica and spirits of ammonia, and the rest of the critics will shout "bravo!" and "bis!" whenever the piano has a solo interlude.

### Cunningham's Repertory.

MANAGER FITZHUGH W. HAENSEL reports a steady increase in the bookings which he has made for Claude Cunningham, the baritone of the recent Adelina Patti Concert Company. This demand, according to Mr. Cunningham's manager, is due to the artist's extensive repertory, which permits him to assume at almost a moment's notice any baritone role in any of the well known classical and modern choral works. The Cunningham repertory, as a matter of general musical interest, is appended herewith:

Mendelssohn—	Gounod—
Elijah,	Redemption,
St. Paul.	Mors et Vita.
Handel—	Verdi—
Messiah,	Requiem.
Judas Maccabeus,	Mozart Requiem.
Jephtha.	Brahms—
Elgar—	A German Requiem.
The Apostles.	Saint-Saëns—
Dream of Gerontius.	Samson et Delilah.
Haydn—	Rossini—
Seasons,	Stabat Mater.
Creation.	Henschel—
Bach—	Stabat Mater.
Passion (St. John and St. Matthew).	Dvorák—
Christmas Oratorio.	Stabat Mater.
Massenet—	Stainer—
Le Cid,	Daughter of Jairus,
Eve,	Crucifixion.
Mary Magdalen.	Taylor—
Mackenzie—	Hiawatha.
Rose of Sharon,	Cowen—
Golden Legend,	Rose Maiden.
Dream of Jubal.	Schumann—
Berlioz.	Paradise and the Peri.
Damnation of Faust.	Sullivan—
Spoer—	The Light of the World.
Last Judgment,	Gaul—
Fall of Babylon.	Holy City.
Max Bruch—	
Odysseus.	

The most recent engagements made for the popular baritone will take him far westward after the holidays, and his tour is arranged to extend to the Pacific Coast, by way of Milwaukee, Chicago, Minneapolis, Kansas City, &c. Mr. Cunningham's next appearance in this vicinity will be on December 9, with the Schubert Oratorio Society, in Newark. He will sing the part of Amonasro in a choral production of portions of Verdi's "Aida." All offers for Mr. Cunningham should be addressed to Fitzhugh W. Haensel, St. James Building, New York.

### Agnes Petring's December Dates.

SOME of Agnes Petring's engagements for December include: December 9, at the Bay City Symphony Orchestra concert in Bay City, Mich.; Saturday evening, December 10, an artists' recital under the auspices of the Matinee Musicale in Lansing, Mich.; December 11, at a sacred service of song in Bay City; December 12, in Mt. Pleasant; December 13, at Saginaw in "The Messiah," and December 15, soloist at the Apollo Club concert in Louisville, Ky.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

THE Ladies' Musical Club, of Bedford, announces as its officers for the coming year: Fannie Hathaway, president; Hattie Taylor, vice president; Mrs. W. B. Yost, treasurer; Mrs. J. B. Dawson, recording and Federation secretary, and Mrs. William Wallace, press committee.

The programs for the afternoon meetings of the first two months of the year, having been miscellaneous, consist of such subjects as "American Composers," "Women in Music," &c., but beginning with December 6 the balance of the year will be devoted to a study of Russian music, including the lives and characters of some of the greatest Russian composers. The programs will be devoted to Glinka, Rubinstein, Cui, Borodin, Karganoff, Tchaikowsky, Schütt, Rachmaninoff, Rimsky-Korsakoff, Balakireff and Laidow, and their compositions. One day will be given to a history of Russian music in general, and a comparison of Russian and Italian music. On one afternoon the Russian folksongs and the national dance music of Russia will comprise the program. The works of Rubinstein will be compared with those of Schubert, and the last day of the year will be devoted to a rehearing of the favorite compositions given during the season then expiring.

The M. E. Choir Club, of Akron, Ohio, presented its first public concert of the season in Akron. The program was rendered by the Pittsburg Orchestra, with Emil Paur as conductor and Luigi von Kunits violinist, assisted by the choir, under the leadership of Winfred B. Collins, the president of the National Federation of Musical Clubs. The first half of the program was given by the orchestra and Mr. Kunits, whose number, the second on the program, was the allegro from concerto for violin and orchestra in B minor, by Paganini. The numbers for orchestra were overture to "Der Freischütz," by Weber; "Waldweben," by Wagner; minuetto from "L'Arlesienne," Bizet; "Traumeri," Schumann; "Turkish March," Mozart, and a suite, "Peer Gynt," No. 1, op. 46, Grieg. The second part of the program consisted of Mendelssohn's "First Walpurgis Night," the tenor and bass solos being taken by E. A. Upham and A. B. Eaken.

In its report of this occasion the Akron Beacon Journal says as follows: "As Mrs. Collins took her place as conductor at the beginning of the cantata she was given an ovation, and she has never better demonstrated her ability as conductor than when she led the large body of people, the choir and the orchestra, in the beautiful choruses. She was at perfect ease, and her ability as conductor was best demonstrated by the beautiful results achieved in the music. The choir has never appeared at greater advantage, for every one of the several choruses were splendidly sung and beautifully interpreted. The two solo parts were taken by E. A. Upham, tenor, and A. B. Eaken, basso. Their solos were beautiful, and both Mr. Upham and Mr. Eaken were at their best. The opening number, the

tenor solo, with the chorus of women, was exquisite, and was only equaled by the bass solo and the chorus of men.

"Another of the successes was the bass solo, 'Should Our Wicked Foes Assail Us,' which was splendidly sung by Mr. Eaken. Both the soloists are general favorites, and they were never more appreciated than on last evening. The most magnificent number of the cantata was the closing grand chorus, which was a fitting climax to the evening's performance. The results already achieved are wonderful, and the chorus is improving with every performance. Mrs. Collins controlled the 200 musicians as though they were but one, and her remarkable leadership was rewarded at the conclusion of the performance by showers of beautiful flowers. Mr. Paur was the first to congratulate her as she stepped from the stage, and they shared together the honors of the evening. Mr. Paur has introduced the Pittsburg Orchestra to Akron people as they have never known it before, and when he returns to this city he may be assured of an enthusiastic audience, and particularly so if he comes accompanied by that artist of the violin, Mr. von Kunits, who has already made himself a favorite."

## Margulies Trio Concerts.

THE Adele Margulies Trio—Adele Margulies, piano; Leopold Lichtenberg, violin, and Leo Schulz, 'cello—announce three concerts at Aeolian Hall Thursday evening, January 5; Thursday evening, February 9, and Tuesday evening, March 7. At the first concert the Dvorák "Dumky" trio and a trio in A minor, by Paul Juon, will be performed. Between the two trios the pianist and violinist will play Schütt's suite, No. 1. The program for the second date includes the Brahms trio in B major, the Rubinstein trio in B flat major and a new sonata for piano and 'cello, by Georg Schumann. For the final concert the artists have arranged to give Schumann's trio in F major, the Tchaikowsky trio in A minor and the Beethoven sonata for piano and violin in F major.

## Mendelssohn Trio Club Concert.

THE Mendelssohn Trio Club—Alexander Saslavsky, violin; Victor Sörlin, 'cello, and Charles Gilbert Spross, piano—will open their season at the Hotel Majestic Tuesday afternoon, December 13. Trios by Mozart and Rubinstein, and the "Kreutzer" sonata, by Beethoven, will be performed. Corinne Rider-Kelsey is to be the assisting singer.

## Martha Miner is Back.

MARTHA MINER, who left a fine reputation behind on her departure for further study in Paris three years ago, has returned, and is again in the field. She studied abroad with Trabadelo, Hardy-The, Lherie (of the Conservatoire) and others. She sang last night at the Brooklyn Apollo Club concert.

## SECOND MANUSCRIPT CONCERT.

NATIONAL ARTS CLUB, WEDNESDAY EVENING, NOVEMBER 30.  
PROGRAM.

Piano Pieces—  
Dance in the Old Style (A Prim Frolic).....Ernest Carter  
Moment Musical.....Arthur Voorhis  
Gavotte.....Arthur Voorhis  
Songs for Soprano.....Charles Gilbert Spross  
A Song of Solace.  
Ask Me No More.  
We Kissed Again With Tears.  
Corinne Rider-Kelsey.  
Piano and 'Cello—  
Romanze in B flat.....Ernest R. Kroeger  
Sonata in D major (last movement; by request).....Rubinstein  
Victor Sörlin and Charles Gilbert Spross.

BEFORE the musical program the members and guests of the Manuscript Society listened to a lengthy and involved address by a gentleman from Boston on this intricate topic: "Some By-products of Imagination."

When the speaker was about half through one dreary eyed woman turned to the friend at her side and whispered: "How very like Boston! Do you understand it?" The friend gave a polite yawn and conveyed a negative response by nodding the head.

Let us beg the gentlemen on the program committee not to turn these charming evenings into talking bees. A brief lecture on some timely topic as a prelude to the music is all right, but spare weary New Yorkers these "dry as dust" themes appropriate for the dissecting room or an advanced lecture course in a Methodist theological seminary.

The excellent quality of the music that followed soon aroused the audience from its somnolent state. Mr. Voorhis performed his own and Mr. Carter's compositions with a vital, beautiful tone and in a manner to perfectly disclose what good there was in the scores. The Voorhis pieces, more especially, showed inventive fancy and a blithesome grace that completely fitted the titles.

Mr. Spross was fortunate in having so gifted a singer as Mrs. Kelsey to sing his delightful songs. The Manuscript Society never heard more beautiful singing at its meetings. There are tones in this young soprano's voice that resemble a fine violin. It is a true, rich, soulful voice. Mr. Spross should find no difficulty in selling many copies of the first and second in the group of three songs sung by Mrs. Kelsey.

Mr. Sörlin and Mr. Spross gave a thoughtful reading of the Kroeger romance for 'cello and piano. It proved a worthy composition. The movement from the Rubinstein sonata was admirably performed by these young men, and the fact that it was the anniversary of the birth of the composer enhanced the importance of their number. Anton Rubinstein was born at Wechwotynecz, Russia, November 30, 1830. He died at Peterhof November 20, 1894.

Weingartner led a concert of his own compositions at Essen. The chief numbers were his E flat symphony and the two symphonic poems "King Lear" and "Fields of the Blessed."

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## BROOKLYN.

BROOKLYN, December 3, 1904.

**T**HAT godson of the Beneficent Fates, Josef Hofmann, played before a crowded house at Association Hall Thursday night, under the auspices of the Brooklyn Institute of Arts and Sciences. Those world weary listeners who can hear no poetry in Hofmann's playing ought to enter a retreat and fast and pray until they are cured of their surfeit of material things. For the ears and eyes of this writer, Josef Hofmann's playing embodies all the beauties of a perfect architectural work or an ideal morning in early June before the enervating heat of summer deadens energy. It is marvelous playing, manly, beautiful, symmetrical. This wonderfully gifted young man of twenty-seven, what will he be when he reaches the age of the gods, which the great German poet says begins at thirty-three?

Despite his start in life as a prodigy, Josef Hofmann's growth has been normal, and while he has moved thousands up to the present time, he is destined to move millions a few years hence. As a help to students, there is no great pianist more inspiring than this modest, unaffected young giant at the keyboard.

At Carnegie Hall this afternoon Mr. Hofmann plays the same program, so for the criticism see another page of this issue of THE MUSICAL COURIER. As encores in Association Hall Thursday night the pianist repeated the Chopin "Butterfly" study, and after the "Tannhäuser" overture he performed the Brassin transcription of the "Magic Fire" scene from "Die Walküre." Hofmann was rapturously applauded after his superb performance of Schumann's "Carneval," and after those favorites of the dilettanti, the study on the black keys and Liszt's transcription of "Hark, Hark, the Lark." The pianist, however, was mindful of the fact that his program was long and that Brooklynites keep early hours. He declined to play more than the two encores. Today at Carnegie Hall he will certainly play from five to seven, but Carnegie Hall in the afternoon is a more animated place than Association Hall at night.

A piano recital by pupils of Leopold Wolfsohn attracted a musical audience to Anderson's Hall Wednesday evening. The program and the performers deserve more space than can be allotted here. All that can be given is a line of mention to each. Lillian Abraham performed the first movement of the Beethoven concerto in C major, the Chopin berceuse and "Butterfly," by Lavellee. Berthe Goldenberg played the Chopin scherzo in B minor. Edith Milligan, a pupil who has given entire recitals, played on this occasion Liszt's second Hungarian rhapsody and

Liszt's arrangement of the "Tannhäuser" overture. Frances Cisin played the Chaminade concert piece in C sharp minor. James Balsam performed Liszt's eighth Hungarian rhapsodie. Esther Templeton, Elizabeth Burr, Linda Bardel and Fanny Broads played an arrangement of Schubert's "Military March" for eight hands. Mr. Wolfsohn assisted at a second piano in the performances of the concerted numbers.

Walter Damrosch gave his third lecture-recital at Association Hall last night, his subject being the first act of "Die Meistersinger." The illustrations were given by Mr. Damrosch and Daniel Beddoe, tenor.

Tuesday next the Brooklyn Apollo Club will have the assistance of the Richard Arnold Sextet and Martha Miner, soprano, at the concert in Association Hall.

The Severn Trio, of Manhattan, and Nettie Verter, soprano, are engaged for a concert in Brooklyn Thursday evening, December 8. That same evening the Tyrolean Alpine Singers give a concert under the auspices of the Institute.

Bertha Emilie Loew will give a recital of "Captain January" at the Pouch Gallery Saturday afternoon, December 10. Some highly interesting illustrations are to be sung and played by Elizabeth Leonard, contralto; Clifford Wiley, baritone, and Mrs. William E. Beardsley, pianist.

Alma Webster-Powell and Eugenio di Pirani are the joint musical directors of a new musical institute at 915 President street. A. Judson Powell is the business director. Madame Powell is now a member of the Conried Metropolitan Opera Company. She has sung in opera in Germany and made extensive concert tours. Pirani was for ten years teacher of advanced piano classes at the Kullak Academy in Berlin and music critic of the Berlin Kleines Journal. He has been retained as American correspondent of the same paper and also of the Berlin Boersen Courier and the Italian paper, La Perseveranza, of Milan. A department of languages is an important branch of the Powell-Pirani Musical Institute.

## Third Philharmonic Program.

**A**T the third afternoon and evening concerts of the Philharmonic Society, on December 16 and December 17, the symphony will be Brahms' in E minor, flanked by Lalo's "Le Roi d'Ys" overture, excerpts from Berlioz's "Damnation of Faust," and a piano concerto (name of composer not yet announced), played by Adele Aus der Ohe.

## Von Klenner Quartet Musicales.

**T**HE Von Klenner Ladies' Quartet, composed of four pupils of Katharine Evans von Klenner, gave a musicale under the auspices of the Noonday Club Tuesday evening, November 29. Madame von Klenner directed the program. Joseph Maerz, pianist, assisted the singers. The four voices of the young women seemed at their best. Someone averred that it was all due to the "atmosphere." The Noonday Club is an association of men and women banded together for the purpose of cultivating the things that make for righteousness, health and beauty here on this earth and later in the world to come. In other words, it is a club of believers in the higher nature which to some extent exists in all men and women.

The quartet sang harmonizations of "Little Red Lark" (Baier), "Lament of Mi Yen" (Hayes), "Legende" (Mohring), "Last Night" (Kjerulf), "Song of the Triton" (Molloy), and "Kentucky Babe," as an encore. Helen Wade, the second soprano of the quartet, sang "Myrrha" (Clutsam) and "My Heart Sings" (Chaminade). Susan S. Brooke, the first alto, sang "Allah" (Chadwick) and "Autumn Gale" (Grieg). Julie Layton the second alto, sang "Chant Hindou" (Bemberg) and "Minor Chord" (Mager). Lillie May Welker, the first soprano, sang "Je suis Titania," from "Mignon." "The Wings of the Dove," a duet, by Watson, was rendered by Miss Brooke and Miss Laton. "La Regata," by Rossini, was sung by Miss Wade and Hortense Pohlman, another soprano from the Von Klenner school. Miss Pohlman sang in addition two songs, "Love Me if I Live," by Foote, and "June," by Mrs. Beach. Miss Welker, after singing the brilliant polonaise from the Thomas opera, gave as an extra number "The Calendrina," with cadenza, by Pauline Viardot, Madame von Klenner's famous preceptress.

All the qualities which bespeak thorough training in the vocal art were revealed in the singing of these young women. It was more than merely excellent vocalization, for the singers gave evidence of intelligence and skill in the interpretations. Mr. Maerz gave admirable readings in three Chopin numbers, two impromptus and a ballade.

## Elgar's Music Hissed in Germany.

**A**T a recent concert in Albert Hall, Leipsic, Elgar's "Cockaigne" overture, which was the only item on the program that was not German, and was to be produced for the first time, was hissed by the audience.

## To Join Paderewski.

**J**ULIUS FRANCKE, the Steinway representative of the Paderewski tour, left New York on Thursday to join Paderewski at San Francisco.

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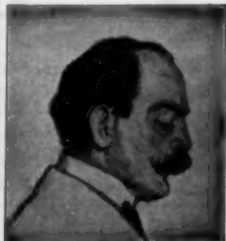
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Indianapolis Symphony, December 12, 13.  
Cincinnati Symphony, . . . December 16, 17.  
Texas and Pacific Coast, January 12 to March 6, inclusive.  
Chicago Symphony, . . . January 6, 7, 1905.  
Minneapolis Symphony, March 14, 1905.

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## THE WEEK IN NEW YORK.

Wednesday afternoon, November 30—David Bispham's fourth recital, Mendelssohn Hall.  
 Wednesday afternoon, November 30—Susan Douglas Edson, mezzo soprano, concert, Waldorf-Astoria.  
 Wednesday evening, November 30—Second Manuscript musical meeting, National Arts Club house.  
 Wednesday evening, November 30—"Le Nozze di Figaro," Metropolitan Opera House.  
 Thursday afternoon and evening, December 1—Second performance of "Parsifal," Metropolitan Opera House.  
 Thursday evening, December 1—Brahms' Requiem and Bach's "Sleepers, Awake," New York Oratorio Society—soloists, De Montjau, Bispham and Young—Carnegie Hall.  
 Thursday evening, December 1—Nettie Baylis, violin recital, Mendelssohn Hall.  
 Thursday evening, December 1—Josef Hofmann's recital, Association Hall, Brooklyn.  
 Friday afternoon, December 2—New York Philharmonic public rehearsal; Anton Hekking, soloist, Carnegie Hall.  
 Friday afternoon, December 2—Musical, benefit Downtown Day Nursery; Josef Hofmann, soloist, Waldorf-Astoria.  
 Friday evening, December 2—Heinrich Meyn, song recital, Mendelssohn Hall.  
 Friday evening, December 2—"La Gioconda," Metropolitan Opera House.  
 Friday evening, December 2—Walter Damrosch, Wagner lecture-recital, Association Hall, Brooklyn.  
 Saturday afternoon, December 3—Second Hofmann recital, Carnegie Hall.  
 Saturday afternoon, December 3—Gustav L. Becker, lecture-musical, 1 West 104th street.  
 Saturday afternoon, December 3—"Die Meistersinger," Metropolitan Opera House.  
 Saturday evening, December 3—"Traviata," Metropolitan Opera House.  
 Saturday evening, December 3—New York Philharmonic concert; Anton Hekking, soloist, Carnegie Hall.

Sunday afternoon, December 4—New York Symphony Orchestra, Schumann's "Manfred" and miscellaneous program; David Bispham, under Walter Damrosch, conductor, Carnegie Hall.  
 Sunday evening, December 4—Sousa Band concert, Carnegie Hall.  
 Sunday evening, December 4—Vocal and instrumental concert, Metropolitan Opera House.  
 Sunday evening, December 4—Mary Howe and Francis Archambault, soloists, Majestic Theatre.  
 Sunday evening, December 4—Twenty-third Regiment Band concert, new Majestic Theatre, Brooklyn.  
 Monday afternoon, December 5—Elsa Breidt, piano recital, new Lyceum Theatre.  
 Monday afternoon, December 5—Severn lecture-recital, 131 West Fifty-sixth street.  
 Monday evening, December 5—"Lucrezia Borgia," Metropolitan Opera House.  
 Tuesday afternoon, December 6—Fourth De Pachmann recital, Carnegie Hall.  
 Tuesday evening, December 6—Apollo Club concert; Arnold Sextet, Martha Miner soprano, Association Hall, Brooklyn.  
 Tuesday evening, December 6—Lecture-recital on Tschai-kowsky, Aeolian Hall.

## Berlin Wants Bispham.

DAVID BISPHAM has lately received from His Excellency Baron von Hülsen, intendant of the Royal Opera at Berlin, an invitation to sing there during December, on a special occasion before the most distinguished of audiences. While highly appreciating the honor done him, Mr. Bispham has written His Excellency, regretting that previous engagements in America will make it impossible at this time to accept the proffered courtesy.

## Historical Song Recitals.

THE third season of Historical Song Recitals will be given in Carnegie Chamber Music Hall Sunday, December 11, at 3 p. m., and Saturdays, December 31, and January 14, at 11 a. m. The singers engaged are: Margaret Goetz, mezzo contralto; Marguerite Liotard, soprano; Carl E. Dufft, basso; Francis Rogers, baritone; Glenn Hall, tenor, and Charles E. Wark, accompanist.

## Savage Plans for "Parsifal."

THE plans that Henry W. Savage has made for his production in English of "Parsifal" have excited much interest among the musical public of this country. It has been definitely decided to have "Parsifal" performed in English in this country by separate organizations for two years only. This year will be devoted to the country east of the Mississippi, and next year the production will be taken to the West, a good part of the season being spent on the Pacific Coast. This means that "Parsifal" can make but one visit wherever it goes. To be sure, ultimately it will become a part of the repertory of the company which Mr. Savage is already planning for the purpose of presenting "The Ring," "Tristan und Isolde" and "Die Meistersinger," of which formal announcement was made some weeks ago.

But Mr. Savage does not intend to abandon this special production of "Parsifal" after two seasons. When America has once been covered there will be another American invasion of Great Britain. Arrangements have been completed to take "Parsifal" to London in September, 1906. From the beginning some of the very influential managers of London exhibited great interest in this undertaking, and as long ago as last spring told Mr. Savage that if the production was a success he must by all means take it to London, where, of course, the music drama has never been given except in concert form, and even then not completely. As soon as the undoubted success of the undertaking was demonstrated negotiations were begun, with the result that arrangements have now been effected by which the production will be taken in its entirety to London, either to Drury Lane or Covent Garden, that point to be settled later. Assurances have been received that the censor will raise no objections on account of the sacred character of the work. After a prolonged season in London the principal cities of the provinces will be visited.

## Ithaca Music.

THE Pittsburgh Orchestra, with Emil Paur director, gave a concert in Ithaca, N. Y., on Monday night. Louis C. Elson delivered two lectures in the same city during the preceding days.



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**A**T the usual afternoon concerts on Sunday last the Lamoureux and the Colonne organizations offered their patrons interesting programs. That of the first named, under the direction of Chevillard, opened with the overture "Benvenuto Cellini," Berlioz; then followed the "Faust" symphony, by Liszt, with tenor solo by Jean David; Bach's fifth concerto for piano, flute and violin concertants (piano, I. Philipp; flute, P. Deschamps; violin, P. Séchiar), "Deux Nocturnes," by Debussy, and Wagner's "Forest Murmurings." The Colonne concert, under the direction of Gabriel Pierné, produced the overture on three Greek themes, by Glazounow, for the first time; then the fourth Beethoven symphony, a fantasia caprice for orchestra and piano, by André Bloch, first time (the solo played by the composer); "Le Chasseur maudit," by César Franck, and Mendelssohn's "Midsummer Night's Dream" music.

The program of the first Lefort Quartet concert presented a Mozart and a Haydn quartet as the frame around a César Franck prelude, chorale et fugue for piano (performed by Mme. George-Haine), and a sonata for piano and violin, with vocal selections between the two, "Chansons de Miarka," of Alexandre Georges, interpreted by Mme. Gaétane Vicq. The members of this quartet club are MM. Lefort, Catherine, Van Waefelghem and Liégeois.

Sunday evening, at the Académie Vitti, another Students' Atelier Reunion took place, with the delightful singing of the Carroll sisters as the attractive feature of the program. In addition to the duet, "O Salutaris," in which the voices

of the two young ladies blended beautifully and harmoniously, Clara Carroll, a dramatic soprano, chose as her solo numbers Gounod's "Repentir" and the Fauré "Santa Maria," while Grace Carroll, a lyric soprano, elected to be heard in the "Panis Angelicus" of César Franck and Kücken's "From the Height of Heaven." These soli were given with the violin obligati, well played by M. Chédical and helpfully accompanied by Richard Hageman. The Misses Carroll have pleasing, powerful, and brilliant voices, whose singing is always very enjoyable, whether heard separately or together. Both sisters, who were enthusiastically applauded, are soon to make their début in grand opera, for which they have just been engaged. Fendall Pegram, who was suffering from a slight cold, contributed two vocal selections.

Dr. Beach addressed the congregation of students and music lovers on "Wasted Gains."

A concert notable for the numbers of composers who took part in it was that arranged last Thursday evening at the Salle des Agriculteurs by Madame Ed. Colonne for the benefit of the Orphanage of the Arts (young girls) and Artistic Fraternity (young boys). Among the participants were Mathieu d'Ancy, Hélène Demellier, Olga Froelich and Césaire Geloso, Madeleine Despinoy, Gabriel Pierné, M. Massenet, Mlle. G. Donnay, Mme. Anguez de Montalant, Elsie Playfair, M. Saint-Saëns, Paul Daraux, Odette Le Roy, Gabriel Fauré, Lucien Wurmser, Vincent d'Indy, X. Leroux, Suzanne Richebourg, A. Périlhon, Claude Debussy, Reynaldo Hahn, Jean Rameau. Pupils of Madame Colonne appeared in two chorus numbers by César Franck.

Bernard Hemmersbach, a pianist, gave a concert in the Salle of the Journal, drawing on the works of Rubinstein, Beethoven, Schumann, Mendelssohn, Chopin and Liszt for his program. He had the able assistance of Jane Gaye

in airs from "Le Cid" and "Noces de Figaro," besides an ariette by Paul Vidal.

When Mozart's "Noces de Figaro" is revived at the Opéra Comique Rose Caron will sing the part of the Countess, Marguerite Carré will appear as Suzanne and Mary Garden as Chérubin.

The first monthly concert at the Schola Cantorum will take place tomorrow, when "Castor et Pollux," by J. Ph. Rameau, is to be performed. Vincent d'Indy will conduct.

Since the death of Rudolph Panzer, who was but forty-three years of age, some two months ago, his sorrow stricken widow has been too prostrate to continue her musical work. M. Panzer was an excellent pianist and teacher; at one time a prominent professor in the Scharwenka Conservatory at Berlin and a great help to his wife in her career as a singer.

Madame Panzer, better known in the musical world as Mme. Teresa Tosti, the contralto who had been giving pictorially illustrated vocal recitals, termed by her "musical visions," in which her deceased husband had assisted her at the piano, has now sufficiently recovered to resume singing, and will quit Paris immediately to undertake a concert tour through Germany.

Mlle. Louise Grandjean, of the Opéra here, has just suffered the loss of her mother.

A more delightfully planned soirée musicale than that of Saturday night last, given at the Elysée Palace Hotel by John Sylvester James to his Paris friends on the eve of his departure for America, could not easily be imagined. Jane Noria, of the Opéra, looked and sang her best. Professor Dumarthey read the third act of "L'Embarquement pour Cythère," a new play now running at one of the Paris theatres, with eloquent diction that called forth much applause. The incidental music in this play, composed by Diran Alexanian, was attended to at the piano by the composer, who afterward performed a cello solo by Locatelli in good style. The program was opened by Alf. Bachelet, with a Chopin polonaise. This interesting little concert in the Salon Blanc was followed by a dainty supper served in the hotel.

John James, familiarly known among his numerous friends in Paris as "Monsieur Jean Jacques," is a musical and well tempered gentleman, who lives in New York, sleeps in Brooklyn, and passes part of his time in Paris. For twenty-five years, more or less, he was one of the directors of the Brooklyn Philharmonic Society, and still continues to be musically interested in that borough and across the bridge. Mr. James sailed for New York yesterday on the Kaiser Wilhelm II.

On Sunday afternoon Mrs. Sara Hershey-Eddy gave a musical reception at her home—the last before her departure for America, where she goes to visit her daughter and spend the Christmas holidays, after which she will

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again return to Paris. Mrs. Eddy took passage yesterday for New York.

For the Sonzogno season of Italian opera in Paris, at the Théâtre Sarah Bernhardt, which is to last six weeks, from May 2 to June 15 next, the company of singers thus far formed includes, among the first and mezzo sopranos, Mesdames Berlandi, Carelli, Cavalieri, Giacchetti, Fassini, Pacini, Stehle; tenors, MM. Bassi, Caruso, De Lucia, Garbin; baritones and basses, MM. Costa, Kaschmann, Luppi, Ruffo-Titta and Sammarco.

The death is announced of Paul Cressonnoir, a composer and long time leader of orchestra at the Porte-Saint-Martin Theatre. Deceased was in his fifty-fifth year when called hence.

Alice Verlet, a much admired singer of the Paris Opéra, has been ill with gripe for several weeks past. It is hoped by her friends that she may soon be well enough to make her reappearance as Gilda or Zerline.

DELMA-HEIDE.

#### From the Duzensi Studios.

ONE of the most sought after and successful vocal teachers in New York is Enrico Duzensi, whose studio is at 145 East Eighty-third street. For twenty-five years Mr. Duzensi was an operatic star in Germany and Italy. When he retired and came to New York to teach his reputation had preceded him. Many of his pupils have had successful professional careers.

Ida Le Poidevin, soprano, and Estella Broda, contralto, sang at the concert given by Hans Barth, the twelve year old pianist, at Knabe Hall, Tuesday evening, November 22. The concert was under the patronage of Madame Schumann-Heink, Count Emil von Strachwitz and Dr. H. A. C. Anderson.

Miss Le Poidevin and Miss Broda have been engaged for three concerts. December 14 they sing in Brooklyn; December 20 in Newark and January 6 at Mendelssohn Hall.

#### Banks Glee Club Concert.

BEFORE an audience that filled Carnegie Hall the Banks Glee Club gave its first concert this season, Tuesday evening, November 29. A varied program was presented.

Under the direction of H. R. Humphries the club has regained its former size, and is enjoying its old time prosperity. About 100 active members sang at last week's concert, and their work showed the result of constant drilling and well directed preliminary work. The voices were well balanced, the attacks were made with precision, and the tone was well sustained throughout the evening. The soloists were William G. Hammond, organist; Marie Rappold, soprano; Michael Banner, violinist, and Dr. Carl E. Dufft, basso. The concert was in every respect successful.

#### Advancing Melba.

RABBI KRONBERG and Nannie Kronberg are the advance agents of the Melba tour

#### FRANCIS ROGERS' SONG RECITAL.

MENDELSSOHN HALL, TUESDAY AFTERNOON, NOVEMBER 29.  
PROGRAM.

Ah, Mio Cor.....	Handel
Bussied.....	Beethoven
An die Leyer.....	Schubert
Mein Ziel.....	Grieg
Dichterliebe.....	Schumann
Requiem (Stevenson).....	Homer
Come Home, Beloved (a Japanese lyric).....	Luckstone
The Little Irish Girl.....	Lohr
Denny's Daughter.....	Huhn
Back to Ireland.....	Huhn
Seal Lullaby.....	Atkinson
Mary, My Fair One!.....	Old Scotch
The Only One.....	Hadley
Song of Rest.....	Hadley
The Trumpeter.....	Airle Dix

THERE are few American singers who can attract larger audiences to their New York recitals than Mr. Rogers, and surely there is none who is more worthy of appreciation and patronage than he. Mr. Rogers gives but one public recital in the metropolis each season, and that in the matter of the music and quality of his audience is an event. The program presented by the baritone on this occasion was consistent from beginning to the end. Always a singer of uncommon intelligence and refinement, Mr. Rogers has now reached the higher altitudes of his art, wherein he reveals the souls of the composers and poets. His vocalization, too, is now most flexible and finished. Nothing more beautiful in the way of legato singing has been heard in New York recently than Mr. Rogers' rendering of the classic Handel aria, "Ah, Mio Cor."

The German songs by Beethoven, Schubert, Grieg and the "Dichterliebe" cycle, by Schumann, most clearly revealed qualities that bespeak the noblest artistic conceptions. More than that cannot be said of any singer who essays these difficult compositions, for these German classics are more than songs when contrasted with other lyrics in the German tongue.

Mr. Rogers sang songs by several resident composers. Those by Isidore Luckstone and Bruno Huhn were especially liked by the audience. As Mr. Luckstone was the accompanist of the afternoon, and perhaps because his number was entitled "a Japanese lyric," it elicited an extra round of applause. Americans let no opportunity pass to manifest approval of anything from the Mikado's kingdom. On its own account the Luckstone song was well worth singing. This was true, too, of the songs by other New York musicians. If America is ever to advance in music encouragement must be given to just such efforts as these. Mr. Huhn has written delightful settings to the characteristic poems of Moira O'Neill, and Mr. Rogers infused these Huhn songs with the spontaneous Celtic atmosphere. The "Seal Lullaby," by R. W. Atkinson, is a setting to Kipling's poem. The verses for Sidney Homer's Requiem are by Robert Louis Stevenson. Mr. Rogers sang these songs as if he believed in them, and he succeeded in infecting the listeners with some of his sincerity, for each number in the final group was received with hearty applause.

The concert was given under the direction of Bruno Huhn. David Bispham, Katharine Fisk, Beatrice Fine,

Sidney Homer, Glenn Hall, Corinne Rider-Kelsey, Rollie Borden-Low, Naomi Ledyard, Feilding Roselle and Oley Speaks were some of the professionals in the brilliant assemblage.

#### The President Remembers Young Pianist.

THE complimentary words which President Roosevelt wrote upon his photo, to be sent to Henrietta Scholder, in Vienna, Austria, as his personal Christmas greeting to her, reads:

To MISS HENRIETTA SCHOLDER,  
With a Merry Christmas from  
THEODORE ROOSEVELT,  
November 29, 1904.

The following is the letter which the father of little Henrietta received from the White House:

WHITE HOUSE, WASHINGTON, November 29, 1904.

Mr. Maurice Scholder, 1964 Seventh Avenue, New York, N. Y.:  
DEAR SIR—In response to your letter of the 26th inst., I have pleasure in sending you the accompanying photograph, upon which the President has written a Christmas greeting for your daughter.

Very truly yours,  
WM. LOER, JR., Secretary to the President.

#### The Francis Walker Studios.

THIS afternoon Francis Walker gives a musicale, and on December 21 will begin a series of chamber music concerts in his large studios at 27 West Sixty-seventh street, in this city. The program today is:

Sonata, C minor (piano and violoncello).....	Handel
Eugene Bernstein and Alexander Saslavsky.	
Sonata, A major (piano and violin).....	Handel
Eugene Bernstein and Modest Altschuler.	
Aria, Che faro senza Euridice?.....	Gluck
Marian van Duyn.	
Pastorale.....	Scarlatti
Harmonious Blacksmith.....	Handel
Mr. Bernstein.	
Trio, D major.....	Haydn
Bernstein, Saslavsky and Altschuler.	
Songs—	
Lascia ch'io pianga.....	Handel
Faisir d'amour.....	Martini
Madame van Duyn.	

#### Oratorio Society Concert.

BACH'S cantata, "Sleepers, Awake," and Brahms' "Requiem" were the works sung at the first concert for this season of the New York Oratorio Society in Carnegie Hall, last Thursday evening. As usual, the altos were weak. Madame de Montjau, David Bispham and John Young, the soloists, gave excellent support to the conductor and chorus. It is however, not true, that Brahms' "Requiem" has not been sung in New York since its first presentation in 1877, under the direction of the late Leopold Damrosch. Several years ago a notably fine performance of the "Requiem" was given at a Lutheran church in Brooklyn under the leadership of Hugo Troetschel.

#### Madame Hardy in Fine Voice.

CAROLINE MIHR-HARDY has entirely recovered from her recent illness, and will soon be heard in concert here. The soprano is in better voice than ever, and never looked more robust.

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## DANIEL FROHMAN INTERVIEWED.

He Talks About Vecsey, Kubelik and Other Matters of Musical Interest.

**U**RBANE, energetic and busy as ever, a few hours after his return from his short European trip, Daniel Frohman sat at his desk in the Lyceum Theatre and surrendered himself to THE MUSICAL COURIER interviewer with fairly good grace, and with the admonition to "make it short."

"How long were you away, Mr. Frohman?" asked the scribe.

"A full twenty days, but it seems hardly more than a week. I did not go on an airship, but it was literally a flying trip, nevertheless."

"Is there any news about Von Vecsey?"

"The chief news is that he played more marvelously than ever. I flew over from London to hear him do the Beethoven concerto under Joachim at the Berlin Philharmonic. It was evidently an extraordinary occasion even for Berlin, because Vecsey had never before attempted the titanic Beethoven concerto in public, and the critics and music lovers were out in full force."

"How did you like his playing?"

"I liked it, of course; but the main point is that the audience was excited to such a pitch of enthusiasm as I have rarely witnessed. The auditors cheered, and even the orchestra and its venerable leader, Prof. Dr. Joachim, were visibly moved. It was an occasion never to be forgotten."

"Will your connection with Vecsey extend only through his present tour in the United States?"

"No; on the strength of the Berlin triumph which I witnessed, I immediately secured an additional contract with Vecsey, in order that he may be heard in the South, and also in Mexico, California, and possibly Australia."

"Did you make any other important musical contracts while you were abroad?"

"None, and for the reason that I neither saw nor heard of any other sensational musical attractions in Europe at the present moment. However, I strengthened the Vecsey combination by engaging Alfred Elsmann, one of the best accompanists abroad, and Madame Zilcher, who will lend variety to the Vecsey programs by playing piano solos. Elsmann is one of the kapellmeisters at the Dresden Royal Opera and a musician of rare skill and experience."

"Then you went abroad solely in order to make the final arrangements for Vecsey?"

"Not at all. I attended to other important matters as well during my short stops in London and Paris."

"The Kubelik matter, for instance?"

"That also was touched upon, but nothing definite was decided. The question of his next appearance in this country is still in abeyance."

"Is it true, Mr. Frohman, that you intend to enter the field as a full fledged concert impresario and establish a large musical bureau in New York, with agencies in other large cities all over the globe? Some such rumor is current here and will not down."

Mr. Frohman smiled broadly. "Just now I am running the Lyceum Theatre, and am in the throes of re-

hearsal for the new play which Sir Charles Wyndham and Mary Moore are preparing; I am managing Daly's Theatre, where Nance O'Neill is appearing; I have several new plays in my desk waiting for production; I am 'starring' Cecilia Loftus in 'The Serio-Comic Governess,' and—well, in short, I hardly think that I could afford to put aside all those interests and indulge in the luxury of becoming a musical manager. I merely like to take an occasional 'flyer' when I see a chance to secure an extraordinary musical attraction."

"Does Vecsey intend to keep on appearing in public as long as his vogue lasts, or will he be retired early, like Josef Hofmann, for study and development?"

"It is pretty well settled that Vecsey will retire after his contract with me expires. It is in a sense his 'farewell' tour."

"Because he fares so well?" asked the bold interviewer, trying a ghastly pun.

Mr. Frohman smiled again, though less broadly, and the interviewer, taking the hint, retired with dignity and in good order.

## Musical Courier Musicals.

(From the Berlin German Times.)

**T**HE second musicale of the season given by Mr. and Mrs. Arthur Abell was again the scene of a brilliant assembly, and a most enjoyable afternoon was spent with this hospitable host and hostess. The program provided was as great a musical treat as might be expected from the names of the artists taking part:

Prologue von Pagliacci.....Leoncavallo  
Gwilym Miles.

Sonata in E minor (for the first time in public).....P. Scharwenka  
Irma Saenger-Sethe and Moritz Mayer-Mahr.

Three songs.....Schubert  
Matja von Niessen-Stone (accompanied by Dr. Paul Ertel).

Five preludes (first time).....L. Rozycki  
Serenade (first time).....L. Rozycki

Performed by the composer.

Three Hungarian Dances.....Brahms-Joachim  
Irma Saenger-Sethe.

Piano soli—  
Variations .....Rameau  
Scherzo in C sharp minor.....Chopin  
Ethel Newcomb.

Among those present were: Consul General and Mrs. Mason, Dr. Saenger and Irma Saenger-Sethe, Herr, Frau and Fräulein Philipp Scharwenka, Countess von Bernsdorf and daughter, Mrs. Godowsky, Frau von Niessen-Stone, Frau Busoni, Prof. and Mrs. Edgar Stillman-Kelley, Mme. Antonia Mielke, Dr. and Frau Paul Ertel, Mr. and Mrs. Dreher, Herr and Frau Moritz Mayer-Mahr, Mr. Fergusson, Miss McElwee, Mr., Mrs. and Myrtle Elvyn, Professor Schmalfeld, Ethel Newcomb, Mrs. Eylau, Mrs. Chase, Mrs. and Miss Allen, Miss Kerr, Mr. and Mrs. Kirk Towns, Monsieur and Mme. Edmund Monod, Frau and Fräulein Ritter, Hannah Butler, Frau Siri Fischer-Schnevoigt, Helene Ferchland, William Becker, Jan Hambourg, Gwilym Miles, Herr Paul Elgers, Mr. La Forge, Ludomir Rozycki, Mr. Lepante, Mrs. and Miss Wertheim, Miss Hidden, Mrs. Harrison and Hazelda Harrison, Edwin Kraft, Maximilian Bern, Herr Frank Eichenlaub, Henri Morin, Hermann Martonne, H. Nevill-Smith.

## ROSENTHAL'S BERLIN DEBUT.

(From the German Times.)

**M**ORIZ ROSENTHAL, the Austrian pianist, comes back to Berlin after an absence of many years, during which time he seems to have made immense strides pianistically. Formerly the word Rosenthal might almost have been incorporated into our language as a synonym for technic. People went to hear him—or perhaps it would be more correct to say see him—much as they would a Chinese juggler or trapeze performer. The large audience which had gathered in Beethoven Saal on Tuesday evening to hear these much talked of, much written about, technical "stunts" were not disappointed, as enough of them were given to make one's hair fairly stand on end with sheer excitement. As far as I know, no one in the audience fainted, as a woman in Leipzig is reported to have done while listening to Rosenthal. The most strikingly excited person who came within my range of vision was a man who jumped up and down in perfect rhythmical accord with the stirring and stormy measures of the Chopin finale.

He fell back in his seat, exhausted, and collapsed when, with arms lifted high above his head, Rosenthal came down with terrific precision on the powerful final chords. These "dizzy heights," from which Rosenthal makes these chord attacks, are nothing short of marvelous, even if they are not absolutely necessary in producing the effect which he wishes. There was a very noticeable arrival of critics after the Beethoven number—a very wise and prudent way of solving the difficulty of an adverse criticism.

But then one can count on the fingers of one hand all the players to whom the musical secrets of those last gigantic piano sonatas have been revealed. Those who came expecting to hear only an acrobatic performance were agreeably surprised at the beautiful tone and musicianly reading with which the largo of the Chopin sonata was delivered. This and the characteristic coloring which he gave to the variations on a theme of his own revealed Rosenthal in an entirely new light. These latter are rather more a set of charming tone pictures than a well defined theme with variations, and the tremendous finale is full of Rosenthalian technic which he has cleverly written above and beyond the technical equipments of other pianists.

But the pièce de résistance came with the potpourri on the different well known Strauss waltzes. The arrangement was most ingenious, the rhythms fascinating, the complex combinations of themes astounding. In spite of the evidences he had given of real musical expression one could not help feeling that here he was truly in his element, and when he commenced "hurling the thunderbolts" of his technical armory, about half of the people in the audience stood in order that they might not miss anything of the crashing climax. And a climax it truly was, followed by an ovation that is seldom accorded a player. When I left, Rosenthal had already given three encores—the beautiful and seldom played nocturne from the "Chants Polonais" of Liszt-Chopin, his own arrangement of "The Maiden's Wish" and the Henselt "Si oiseau j'étais." How many more reappearances the insatiable audience demanded it would be hard to say.

The Beethoven Society in Tokio, Japan, will give seven concerts this winter.

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## CREATORE'S MUSIC NOT A BAND.

CREATORE'S music is not that of a "band." It is music, of high conception, lofty ideals, detailed finish in musicianship and cyclonic temperament.

True, he had no strings in his band at first, for he took hold of a company of which he was himself a member. With a career to make, in a foreign country without a sou, a word of English or an idea of music management, he was obliged to use just what fell into his hands. No one but those who heard the combination at that juncture can by the best imagination depict the remarkable musical results made possible by the inspired power of this son of Italy. No one but those who behind the scenes saw him come from the stage mad with impatience and despair over the inadequacy of his instrumentation can ever know what it cost him to "do with" this inadequate musical means. Not only was his repertory dwarfed and stunted but results, remarkable as they were, were misrepresentative. What could he do? The musician was obliged to part with even prized music school medals in order to tide over a gulf, which even to the most practical and inventive American in his own place would have been disastrous.

And he withstood. As he triumphed over lack, obstacle and prevention of every description he added little by little to the material of his company. This addition was always gifted, skilled, responsive like his own, willing to join fortunes with the music for little besides love and art. He knitted effort to effort, effect to effect, as no one less powerfully endowed could possibly have done, playing all the time, traveling night and day, enduring, dreaming, sighing, but rehearsing, rehearsing, rehearsing all the time.

There were no "hours for rehearsal" in those first days only three years ago. Wherever he found a man with an instrument—two, four, six together, there took place informal rehearsal, such as few musicians are privileged to hold, to profit by or to receive the benefit of. The little company became a school, a family, bowing as one man before the dictates of that convincing musical instinct, peculiar to their people, and growing to reverence the leader who scarcely ate or slept, so great his desire to have reproduced as he heard it, musical composition. He did not simply play notes. He literally "composed" arrangements to suit his limited resources. Those who heard, even in those days, the exquisite musical results, poetic, intensely musical, logical, uniquely temperamental, were first astonished, then delighted, then awed. They told others, and audiences grew at all points. Never before had such undreamed of effects been heard from familiar compositions. Creatore's name came to be known all over the States, even in circles where music was either a dead thing or a sealed treasure to the people.

Creatore's first management took hold of him as a circus, a spectacle, a novelty to feed American curiosity.

They were not long in discovering, as they now frankly avow, that they had something unusual to deal with. For a time they were obliged to "stand still and let him alone." He was his own advertisement, press agent, management. No one could tell of it. One must hear to believe. Surely but slowly, so slowly, compared to those following conventional methods, and with such hard work, such incessant performances, traveling all the time, he gained foothold. And there was never a time in all this when Creatore would not have cancelled an engagement representing a fortune rather than play one piece that had not been made thorough before being presented to the public. Desire for perfection seemed always to be his aim. He never knew whether there were ten or ten hundred people in the house. The fact of a musical conscience in keeping with the other unusual qualities became whispered abroad, and Creatore's place became affirmed.

Those who have heard recent serial performances in Baltimore, Washington, Providence, Boston, Pittsburg and elsewhere East, and everywhere in the West, previous to this visit, have marveled at his growth. He has grown immensely, like one of his own wonderful crescendos. He has gained in instrumentation, in literature, in control over himself and over audiences, while always as ever poetic, refined, musicianly, cyclonic. All the savings of the company, all the ambition, all the effort, go in the direction of increasing and enlarging musical possibilities. New instruments have been added constantly, woven and knitted into the already well prepared ground. Strings have been introduced, and more are now to follow. There is to be no somersault of proceeding, but steady natural growth. For with all misunderstanding to the contrary, nothing is farther from Creatore's horizon than sensationalism or superficial effect.

Never since Berlioz has there been such a pathetic case of holding back by practical conditions of the divine power that, like volcanic fires, controls this man. One of the greatest goods that any powerful person could do today for the cause of music would be to procure for Creatore, without the delay of reaching for it, the means of instrumentation he might dictate, and to save him the wear and tear of incessant travel and performance and futile excitements. "Let Creatore have his way, there is nothing sublime in music of which he is not capable," is now the comment of the most severe and observing critics of the country.

No, this is no skillful advertising. Creatore does not know it is being written. He could not read it if he saw it, nor understand its purport if he read it. He is as ignorant of the intricacies of commerce as he is of those of the English language. All he asks of the world is to let him alone, to teach his men how to reproduce the conceptions he has so distinctly in mind. He does all that mortal man can do with his present means. The re-

sult is unique, overwhelming, in the highest sense musically educative. But he hopes and prays, believes and waits for "the other instruments" which shall, as light the dawn, lead to the brilliant noonday splendor of which he knows, and of which promise has already been given to thousands of people throughout the country.

Those who, by misconception or ignorance of the facts in the case, lose the benefits of Creatore's lessons in music art, cannot too soon divest themselves of the wholly false idea that his music is "only a band."

## First Recitals.

THE programs of the two piano recitals which Rudolf Friml will give at Mendelssohn Hall on the afternoons of Wednesday, December 7, and Wednesday, December 14, are as follows:

I.	
Sonata, op. 27.....	Beethoven
Prelude, op. 3.....	Rachmaninoff
From the Old Time (Improvisation).....	Friml
La Chasse.....	Mendelssohn
Impromptu, F sharp major.....	Chopin
Etude, C major, op. 10.....	Chopin
Nocturne, op. 15.....	Chopin
Polonaise, A flat major.....	Chopin
Menuetto, from the suite op. 27.....	Suk
(By request.)	
Improvisation.....	Friml
Tannhäuser Overture.....	Wagner-Liszt
II.	
Prelude Improvisation.....	
Fantasia and Fugue, G minor.....	Bach-Liszt
Rondo, op. 51-2, G major.....	Beethoven
Carneval, op. 9.....	Schumann
Etude, C minor, op. 10, No. 12.....	Chopin
Etude, F minor, op. 25-2.....	Chopin
Valse, D flat major.....	Chopin-Friml
(By request.)	
Magic Fire Scene.....	Wagner-Brassin
Etude de Concert, op. 4.....	Friml
Mephisto Waltz.....	Liszt
Improvisation.....	Friml

## The People's Symphony Concerts.

THE second People's Symphony concert will take place at Carnegie Hall next Friday evening, December 9. Owing to urgent requests from the East Side, places of sale for the People's Symphony concerts have been opened at the Educational Alliance, East Broadway, corner Jefferson street; University Settlement, 184 Eldridge street, and People's Institute, 318 East Fifteenth street, where both season and single tickets can be procured at the same rates as at Ditson's.

Mr. Arens and his orchestra will present Mendelssohn's Italian symphony, Wagner's "Rienzi" overture and Grieg's "Peer Gynt" suite. Margaret E. Roche, a Boston contralto, will sing the aria, "I Have Lost My Euridice," from "Orpheus," and "My Heart at Thy Sweet Voice," from "Samson and Delilah."

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" " " " Boston, Nov. 25 and 26.  
With Pittsburg Orchestra, - December 30 and 31.  
With Cincinnati Orchestra, - March 24 and 25.

## BOSTON.

BOSTON, December 3, 1904.

JOSEF HOFMANN will give a piano recital on Wednesday evening, December 7, in Huntington Chambers Hall, under the auspices of the Faelten Pianoforte School.

Mr. Giraudet, of the Whitney International School, went to New York Friday for a few days. He has been invited by the president of the American Academy of Dramatic Arts to give some lectures in the Carnegie Lyceum on the Delsarte system.

Adelaide Griggs sang with the Strube Orchestral Club at Newton last week.

Heinrich Gebhard gave a concert in Potter Hall on the afternoon of November 29 before a large audience. His program, in which he was assisted by Nina Fletcher, violinist, was:

Sonata for Piano and Violin.....Cesar Franck  
Romanze in F sharp and Intermexzo, No. 6.....Schumann  
La Soirée dans Grenade.....Debussy  
Ballad in A flat.....Chopin  
Reverie Caprice.....Berlioz  
Intermexzo.....Lalo  
Polonaise in D.....Wieniawski  
Piano Solo, Rigoletto Fantaisie.....Liszt

Excerpts from the press are given:

Mr. Gebhard has made an indisputable advance in the aesthetics of his art.—Herald.

Mr. Gebhard proved himself a musician of originality and of romantic, poetical qualities. In the course of the Chopin ballad, too, there was much beautiful playing, characterized by delightfully sweet and subtly varied tone.—Transcript.

After hearing a little army of players who seek to substitute for superlative worth a sort of pianistic exposition of the strenuous life it is pleasant to meet a musician like Mr. Gebhard, finished, scholarly, a pianist of beautiful tone and ample technic. His exceptionally good taste was evident yesterday in the César Franck sonata, which he dominated.—Advertiser.

The De Pachmann concert on Tuesday evening was no less enjoyable than have been all that he has given in this city. It was noticeable that there were many musicians present as well as music lovers who have been unable to attend afternoon recitals. Mr. de Pachmann was in his happiest vein. His manager, Loudon G. Charlton, came over for a few days and accompanied Mr. de Pachmann to New York. The last De Pachmann concert will take place on Monday afternoon, December 5, when the program will be entirely of Chopin's works. This is to be the last recital in this city previous to the Western trip, which will extend to California.

The Eaton-Hadley Trio met with great success in Lexington on Tuesday afternoon, when they gave a program for the Outlook Club. The audience was most enthusiastic, but particularly because the trio played the entire program without notes. This would seem to be a specialty of the trio, memorizing entire programs.

At the Boston Art Club on Wednesday evening before a large audience that entirely filled the auditorium the Harvard Glee, Mandolin and Banjo Clubs gave a concert that was greatly enjoyed. The program was varied and their playing showed the excellent training they have received

and the careful rehearsing necessary to have attained such proficiency.

Mme. Alexander-Marius, who was made Officier d'Académie in 1899, has just received the highest decoration conferred by the Minister of Public Instruction and of Fine Arts of Paris for educational and artistic work, and is now Officier de l'Instruction Publique.

A reception was held at the Whitney International School in honor of Miss Thompson, who has been teaching there for the past few months until Mr. Whitney's return from abroad. Miss Thompson has returned to her home in Philadelphia.

A song recital by Miss H. Eudora Barrows and Mrs. W. Crawford Folsom will be given at Whitney School Hall on the afternoon of December 13.

There are to be four free organ recitals at the First Unitarian Church, corner of Berkeley and Marlboro streets, on Thursdays at 4:30, December 8, 15, 22 and 29. Arthur Foote will play three of the recitals and George W. Burdett one.

Stephen Townsend has engagements in December as follows: Ninth, when he will sing at the reception to be given to Coleridge-Taylor by the Harvard Musical Association, when he will sing songs by Mr. Taylor; 14th, at Lexington, Old Belfry Club; 21st, Art Club, Providence, a recital.

Through the generosity of Chickering & Sons a series of concerts at popular prices will be given under the direction of H. G. Tucker in Chickering Hall on Sunday afternoons during January and February. Kneisel, Adamowski, Lichtenberg, Anita Rio, Perabo, Hofmann, Schulz and Proctor are already announced to appear.

Friday night in Steinert Hall Willard Fline, assisted by Zella Cole, pianist, gave a vocal recital before an appreciative audience.

At the concert which is to be given by Mrs. Thomas Tapper in Steinert Hall on the afternoon of December 12, Emil Mahr, Daniel Kuntz and Carl Barth will assist.

Violin recitals will be given by Eugene Ysaye at Symphony Hall on the afternoon of Saturday, December 17, and the evening of Tuesday, December 20, accompanied by his favorite pianist, Jules de Befve.

The Emma Howe Vocal School will give a series of musical lectures with demonstrations by Miss Howe and members of the school. The first occurs at Huntington Chambers Hall December 5. The lecture, "Two Musicians of the Eighteenth Century," will be given in Italian.

Vinello Johnson is giving a series of pupils' recitals in order to accustom the young singers to appear before the public without the usual nervous breakdown.

The first concert of the Choral Art Society will be given in Trinity Church December 16. Wallace Goodrich conductor.

This is the program of Symphony concert December 3: Overture to King Lear, op. 4.....Berlioz  
Concerto for Violin, in E flat major, No. 2, with accompaniment for orchestra and organ.....Bach  
Legend, The Sermon of Saint Francis of Assisi to the Birds.....Liszt-Mottl  
Orchestrated by Felix Mottl.  
(First time.)

Concerto, in D minor, No. 2, for violin.....Bruch  
Symphony in E flat major, No. 3, Rhenish, op. 97.....Schumann  
Soloist, Eugene Ysaye.

## MUSIC OF THE WEEK.

Monday—Jordan Hall, 3 p. m., Mr. de Pachmann's fifth and last piano recital.

Tuesday—Potter Hall, 8 p. m., third Kneisel Quartet concert. Josef Hofmann pianist.

Wednesday—Huntington Chambers Hall, 8 p. m., Josef Hofmann will give a piano recital under the auspices of the Faelten Pianoforte School.

Friday—Huntington Chambers Hall, 8 p. m., Carl Sobeski will give his postponed song recital.

## Anita Rio's Engagements.

ANITA RIO made a flying trip to Ohio last week, where she appeared at three important concerts, and in each instance was accorded the same ovation that usually attends this artist wherever she sings these days. Miss Rio's engagements for December, January and February are as follows:

Dec. 4—Concert at Hudson Theatre, New York city.

Dec. 7—"The Messiah," Lynn, Mass.

Dec. 9—Song recital (private house), Boston, Mass.

Dec. 14—Concert with the Singers' Club, Boston, Mass.

Dec. 15—"The Messiah," New Haven, Conn.

Dec. 16—"The Messiah," Attleboro, Mass.

Dec. 21—"The Messiah," Orange, N. J.

Dec. 23—Concert, Newburgh, N. Y.

Dec. 25—"The Messiah," Washington, D. C.

Dec. 29—"The Messiah," Philadelphia, Pa.

Dec. 30—"The Messiah," Toledo, Ohio.

Jan. 5—Song recital, Grand Rapids, Mich.

Jan. 6—Song recital, Muskegon, Mich.

Jan. 8—Concert (Carnegie Hall), New York city.

Jan. 11—Apollo Club concert, Boston, Mass.

Jan. 14—Fortnightly Club concert, Philadelphia, Pa.

Jan. 17—Song recital, Attleboro, Mass.

Jan. 18—Gounod's "Faust," Taunton, Mass.

Jan. 22—Concert (Chickering Hall), Boston, Mass.

Jan. 25—Whitins Choral Society, Whitins, Mass.

Feb. 7—"King Olaf," Reading, Pa.

Feb. 15—Song recital, Duluth, Minn.

Feb. 16—"The Creation," St. Paul, Minn.

Feb. 17—"Aida," Minneapolis, Minn.

Feb. 20—Concert, Gloucester, Mass.

Feb. 21—Gounod's "Faust," Gloucester, Mass.

Feb. 22—Gounod's "Faust," Lynn, Mass.

Feb. 26—Symphony concert, Lowell, Mass.

Feb. 28—Dvorák's "Stabat Mater," Brooklyn, N. Y.

Feb. 10—Friday Musical Club (recital), Boulder, Col.

Feb. 13—"The Messiah," Denver, Col.

## Aus der Ohe's Appearances.

AFTER her appearances with the New York Philharmonic, December 16 and 17, Adele Aus der Ohe will give a recital in Mendelssohn Hall. The program for her recital will include a number of her own compositions.

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## SOUSA'S BAND PLAYS.

IT was a typical Sousa audience, both in size and enthusiasm, that filled Carnegie Hall Sunday night. Again were the lodestone qualities of the "March King" demonstrated, for, in spite of the many counter attractions, the hall was filled from parquet to top galleries, every box being occupied.

This was the strong and varied program presented:

Overture, Der Hadeschacht (new).....Holstein  
Cornet solo, Sounds From the Hudson (new).....Clarke  
Suite, At the King's Court (new).....Sousa  
Soprano solo, Nightingale Aria from Marriage of Jeanette.....Masse  
Estelle Lieblich; flute obligato by Marshall Lufsky.  
Jubilee from Symphony Sketches (new).....Chadwick  
American Character Sketches (new).....E. R. Kroeger  
Caprice Espagnole, Sevillana (new).....Elgar  
March, The Diplomat (first time).....Sousa  
Violin solo, Zigeunerweisen.....Sarasate  
Overture, The Merry Wives of Windsor.....Nicolai  
Transcribed for military band from the original orchestral score by John Philip Sousa.

Holstein's new overture, with which the concert opened, proved to be a brilliant composition, scored in the most florid style. It taxed the full resources of the band, enabling the various choirs, singly and conjointly, to produce sensational effects. Sousa's new suite consists of three movements, designated thus: "Her Ladyship the Countess"; "Her Grace the Duchess," and "Her Majesty the Queen." His composition discloses a more serious purpose than runs through the marches and lighter pieces which Mr. Sousa has written, and shows both originality and ingenuity. The audience received it with evident pleasure and accorded the composer something of an ovation. His proudest achievement, however, was "The Diplomat," his new march, which was played for the first time. This reminds one of the good old Sousa marches of several years ago. It has the same joyous swing, the same clearly defined rhythm, the same stirring measures. The Sousa spirit pervades it from beginning to end. It possesses all those distinctive elements which make the Sousa marches so popular. This new march will speedily become known all over the country. It was played brilliantly by the band, and Mr. Sousa seemed in an ecstasy as he conducted. He displayed some newly acquired and very effective batonic graces. The audience demanded a quick repetition of the march, and Mr. Sousa assented. But the audience was insatiate; like Oliver Twist, it wanted more. For a third time "The Diplomat" was played and there was scarcely any abatement in the enthusiasm. The insistent applause would have justified another repetition. All the numbers were followed by encores, mostly familiar Sousa marches, and even two of these had to be repeated. There are many new faces in the band, and some of the veterans are missed, yet the organization as now constituted is possibly as strong as it ever was.

The soloists were Estelle Lieblich, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist. Miss Lieblich was at her best and, of course, was forced to add

another song to the program. Her brilliant vocalization, lovely voice, and finished style excited the admiration of all. Miss Straus, too, was forced to give an encore. Herbert Clarke's refined cornet playing was one of the features of the concert.

## Weingartner-Burmeister in Dresden.

A CABLEGRAM brought the news about the great success of the first modern symphony concert given in Dresden, Germany, with Felix Weingartner as conductor and Richard Burmeister as soloist. At their joint performance of "Liszt's 'Concerto Pathétique'" the one artist proved to be the perfect match of the other. There was such a harmony between the great conductor and the eminent pianist, and such a fire and virtuosity displayed by both, that the effect of it upon the audience was an electrifying one. And endless cheering and laurel offerings rewarded the two artists, who, though being mutual friends since the golden Lisztian Weimar days, appeared together in public for the first time on this occasion.

The order of the program was: Overture to "Coriolanus," Beethoven; symphony in E flat, No. 2, Felix Weingartner; "Concerto Pathétique" arranged for piano and orchestra, by Richard Burmeister, and performed by Burmeister and orchestra; symphonic poem, "Tasso" (two parts), Liszt.

## Hofmann's Christmas Recital.

CHRISTMAS DAY (Sunday) Josef Hofmann will give a recital at 2:30 p. m. in Carnegie Hall. Popular prices will prevail. The program will be:

Prelude and Fugue, G minor.....Bach-Liszt  
Rondo in G (Die Wuth über den verlorenen Groschen).....Sgambati  
Vocceio Minuetto.....Chopin  
Sonata, B minor.....Chopin  
Sonata quasi una Fantasia.....Medtner  
Prelude, C sharp minor.....Rachmaninoff  
En Bohème.....Sternberg  
Etudes, D sharp minor and D flat major.....Scriabin  
Berceuse, G flat.....Laidow  
Valse in A.....Tschaiakowsky  
Caprice in A flat.....Rubinstein  
Intermezzo.....Josef Hofmann  
Mazurka.....Josef Hofmann  
La Jongleuse.....Moszkowski  
Tannhäuser overture.....Wagner-Liszt

## German Conservatory Concert.

TUESDAY evening, November 29, occurred the first pupils' recital of the New York German Conservatory of Music. It was an interesting performance, representing the different departments very creditably. Saint-Saëns' "Swan," for string orchestra, was given with unity of tone and sympathy.

Helen Scholder's 'cello playing displayed remarkable talent for so young a child, and the entire program revealed careful and conscientious work on the part of both teacher and pupil. The directors, Karl Hein and August Fraemcke, are to be congratulated on a successful showing so early in the season.

## DA MOTTA'S TOUR.

THE forthcoming tour of Da Motta, the great Portuguese pianist, is awakening keen interest in musical circles in this country. Being the only great instrumentalist Portugal has produced and the greatest pupil of Hans von Bülow he commands attention. Moreover, he is the only distinguished pianist of the Latin races to tour the country this season, the others, as De Pachmann, d'Albert, Hofmann, Paderewski, Aus der Ohe and others, all being of Teutonic, Polish or Russian or Scotch descent. Da Motta, too, is of interest because this is his first American tour, whereas all the others are well known in this country.

In Europe Da Motta takes high rank, having universally been proclaimed by the press one of the greatest living pianists. In London, Paris, Berlin, Vienna, Moscow, Madrid, Lisbon, wherever he has appeared, he has been acclaimed a great virtuoso and a still greater musician. He is a refined, true musician.

## Boston Symphony Programs.

CARNEGIE HALL, THURSDAY EVENING, DECEMBER 8.  
Overture, King Lear.....Berlioz  
Concerto in E major, with organ.....Bach  
Overture, Sappho, op. 44.....Goldmark  
Scotch Fantasia for violin.....Bruch  
Symphony No. 3, in F major, op. 90.....Brahms  
Soloist—Ysaye.

CARNEGIE HALL, SATURDAY AFTERNOON, DECEMBER 10.  
Symphony No. 3, Rhenish, op. 97.....Schumann  
Recitative, Jetzt, Vitellia! and rondo, Nie soll mit  
Rosen (from Titus).....Mozart  
Symphonic poem, The Battle of the Huns.....Liszt  
Three Scotch songs (with piano accompaniment; violin obligato, Mr. Hess; 'cello obligato, Mr. Krasselt).....Beethoven  
Italian Caprice, op. 45.....Tschaiakowsky  
Soloist—Olive Fremstadt.

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### THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For particulars apply to SATURDAY EXTRA DEPARTMENT.

WE are indebted to Columbia University for the courteous information that its new professor of music, Dr. Cornelius Rübner, will give a piano recital at Mendelssohn Hall on December 22, and we herewith gratefully acknowledge the receipt of the news item. We were not aware that Dr. Rübner had arrived in this country. He must have come in on galoshes.

THAT serious gentleman, Henry T. Finck, set this down in the Evening Post last Saturday: "The greatest composers of the time are not in Germany; they are in Norway, France, Poland and America." Can you not imagine Mr. Finck looking over the top of his glasses at his readers as he wrote the foregoing? He is an incorrigible blade, and must have his little joke.

THE report is corroborated that Richard Strauss has made a one act opera of Oscar Wilde's "Salomé." In a letter which Strauss recently wrote to Prof. Heinrich Zoellner the great composer says: "The opera is finished, and I shall put the last touches on my score before the fall of 1905. I think the music turned out well, for the subject interested me intensely." The new opera will have its première either in Dresden or Munich, although Hamburg and Berlin both are anxious to win the honor.

A WRITER in the Paris Revue des Deux Mondes, Camille Bellaigue, takes this view of "Parsifal" and some of its music: "But the crowning work, the miracle of art liturgical as well as religious, of theatrical music is found in the second tableau of Wagner's 'Parsifal.' The followers of the Holy Grail pray round the altar on which it has been set, and here is the most sublime representation of her most sublime mysteries which the Catholic Church has ever found. The most sublime and the most complete also; here sentiment and worship, the spirit and the letter, the attitudes and movements of devotion, combined with prayer, meditation, and ecstasy, faith and love, all that the Church is, all that represents the Church, find musical expression."

AT the latest Boston Symphony concerts, last Friday and Saturday, in Boston, Eugene Ysaye was the soloist, and private and newspaper accounts received here tell the story of a triumph which has rarely been equaled in the most conservative musical town on the map. The "grand master of the violin" and "Ysaye is today without a rival" are only two of the many superlative phrases which the Boston papers bestowed on Ysaye's playing of Bach's E major concerto and Bruch's concerto in D minor. Philip Hale, in the Boston Herald, devotes the entire report of the concert to Ysaye, and says frankly: "This is not criticism; it is eulogy." The other Boston papers agree on all points with the Herald. Ysaye's first New York appearance (tomorrow evening, with the Boston Symphony Orchestra) is looked forward to as the premier musical event of the first half of our local season.

ONE of the most important events in the annals of American music—historically considered—took place last week at the Metropolitan Opera House, when Nahan Franko conducted Mozart's "Marriage of Figaro." He is the first native born conductor who ever led an opera at the Metropolitan Opera House. And judging by the manner in which Mr. Franko performed his task it is safe to say that in the future he will be intrusted frequently with the baton. From his long experience as the concertmaster of the Opera Mr. Franko has gained a deep insight into all the operatic scores and knows the vocal parts as intimately as he does the instrumental. He has played under so many conductors that he is familiar with all the styles, traditions, tempi and other paraphernalia of the directorial profession. In Mozart's "Marriage of Figaro" Mr. Franko revealed absolute mastery of the letter of the score, much elasticity and helpfulness in the matter of accompanying the singers, plenty of temperament and an acute sense for tonal values and proportions. He is a distinct acquisition to the corps of directors at the Opera, and should be given an early opportunity—and many thereafter—to show what he could accomplish with more ambitious music. Wagner, for instance. He is sure to emerge from the test triumphantly.





## "Parsifal" and Beethoven.

With Critics and Managers as Side Themes.



THE weakness of the supposed strongest kind of human nature was never better illustrated than in Herbert Spencer's inability to appreciate the oriental rhapsodies of Thomas Carlyle. He disdained what to him appeared as hostile to the scientific method, and as to him Carlyle was not only not scientific but actually opposed to the rule, Spencer could not admit him to the ranks of the great ones. Whether Carlyle was "scientific" or not is probably a very open question, and whether he was not "scientific," because he was not Spencerian, is also a decidedly open question. We are not going to debate these questions here. I merely allude to the point because it seems to me that Carlyle has some science in this clause from "The Sphinx," and very much Spencerian it seems to me, in direct line with "Social Statics." This is what Thomas Carlyle has to say among many other effective sayings in that chapter of "Past and Present":

"My friend, if thou hadst all the artillery of Woolwich trundling at thy back in support of an unjust thing \* \* \* I would advise thee to call halt, to fling down thy baton, and say 'In God's name, No!' Thy 'success'? Poor Devil, what will thy success amount to? If the thing is unjust thou hast not succeeded; no, not though the just thing lay trampled out of sight, to all mortal eyes an abolished and annihilated thing."

There is always some justice in everything that happens, and for that reason Conried personally must be relieved of much of the odium attached to the rape of Parsifal; he was following out in his person a national, no, let me say, a local, tendency in his effort to present "Parsifal," notwithstanding the protest of its owners and the unquestionable offense its appropriation represented from an ethical viewpoint. He was pushed onward by our small, narrow minded and microscopic taste for sensationalism, and the surging billows back of him formed an undercurrent from which neither he nor anyone could have extricated himself. The star system his artistic sense did not approve of, or, to follow Spencer's rule on style, his artistic sense did not approve of the star system, and yet the Board of Owners of the Opera House, the real owners of the Opera, insist upon stars, and in order to strengthen his decision not to encourage the stars he followed the sensational clamor for "Parsifal," and he made that the star. It followed the usual fate of all sensational digressions, and its future in America, after this precarious existence of today, is sealed forever.

It does seem in bad taste to recall the fact that "I told you so." People do not care to have the ability of prevision paraded before their eyes by the prophet himself. In apology for this statement I will, however, say that my prognostication of this eventual failure of "Parsifal" in New York was also not my own personal opinion merely; it was the ethical force behind me that expressed itself through this paper in its opposition to the presentation of the work in New York. Had it not been an ethical pronouncement it could have carried no force whatever, and "Parsifal" would then also have succeeded, for then there would have been logical reasons for its production here. And that is exactly what Carlyle means. "Parsifal" never could have had "success" here. All the artillery that could be furnished in a year by the Bethlehem and Carnegie and the Steel Trust mills could not have supported it to success. All physical force stood as nought to sustain it because it was opposed to the very ethical principle of existence. It had no Right. Conried's production was highly artistic because he is an artist, and this proves, more than many things, that even when impregnated with an artistic and soulful spirit a thing that is not based on Right cannot live. Moreover, and to follow Carlyle, had it succeeded financially it would have proved a worse case against us, for a thing that is unjust, that is not Right, if it is sustained, only proves that those who are sustaining it have no measure to gauge between Right and Wrong; cannot distinguish the difference. Because this paper—THE MUSICAL COURIER—believed that our sense of justice was properly developed, that we as a people could

differentiate between what is justice and what is injustice—because this paper so felt, so understood, it predicted assuredly that "Parsifal" could not succeed here. Its failure is one of the finest tributes to the inherent ethical strength of our people, and when, hereafter, Frau Cosima Wagner meets Americans attending the Bayreuth performances she will congratulate herself upon meeting them instead of congratulating them upon coming to Bayreuth. The Sun, the World and the Journal editorially opposed the original production of "Parsifal," supporting THE MUSICAL COURIER contention. The World of December 3 reads it out of existence as follows:

"Parsifal" is no longer a curiosity, a fad. In New York it is out of place. It belongs to Bayreuth.

Probably a cry of condemnation against its appropriation will now arise from the very advocates of its production; that would be the usual method; but there is no sense in such a procedure at this time.

### The Artistic Phase.

To those who know Broadway, who know New York and its so called "society," and to those who know the financial status of the New York musical world, and to those who know the prompting motive of stock corporations like the Opera House corporation, and furthermore to those who know how New York knows music and how little of music it does know—to all those the proposition to present "Parsifal" on Broadway seemed preposterous and anomalous and more than that—actually foolish. How could the Holy Grail as a motive for public presentation appeal to New York at an opera house? The main parterre supporters of the Metropolitan are Jews. The music appeals to them with more force than it does to any other element, for the receptivity to modern music of the modern Jew is a magnificent tribute to the universality of his intellect and the æsthetic nature of his mind. For that reason Richard Strauss—not a Jew, be it remembered—has so successfully appealed to the modern Jew, his chief British sponsor being Mr. Speyer, of London, in whose house I first met Strauss personally. But the Holy Grail! The Last Supper! Nearly every modernized Jew is an agnostic; so is the intelligent German opera patron. These two are the main artistic stay of the Opera House. Can anyone expect them to listen to "Parsifal" as they would to "Tristan," to the "Meistersinger," to the "Flying Dutchman," to "Don Juan," to "Traviata," or "Falstaff," or "Aïda," or "Lucia"—with sympathy with the subject matter or the psychology of the characters? To those agnostics Parsifal is Christ; Kundry, Mary Magdalen; Gurnemanz, St. John the Baptist. The Christians do not care to listen to such an "opera," and the agnostic is also sensitive and does not propose to treat subjects holy to the Christian with raillery or in an attitude of hostile support of a sentiment which is dear to the thoughts of a Christian.

The boxholders were dead to "Parsifal" at all times. They want a high C tenor and a handsomely gowned soprano; that is all they, in their absolutely ingrained ignorance, look to. To be seated nightly in their boxes and gaped at is the epitome of their day hopes.

The agnostic American, German and Jew are not in sympathy with the Parsifal legend, notwithstanding the most herculean literary efforts to make it attractive.

The musician has not sufficient money to take his wife or daughter to "Parsifal," and alone he does not care to hear it, for with him it is a home subject—music—and he wishes his family to participate, and that is impossible at the prices demanded.

The bulk of the population? The Indiana, North Carolina, New Jersey or New Hampshire visitor here on business or casually with his wife or daughter! Heaven forefend! These





"Times." "Pail Mail Gazette." "Morning Advertiser." "The World." "Morning Post." "Daily Telegraph."

people look ahead for weeks to attend Weber, and Fields, and Hammerstein, and Proctor and Keith and Coon Song.

The New Yorker and "Parsifal"—the stock New York man or woman, but particularly the man? He has not even the patience to attend a theatre in which a play in his own language is to be seen. Observe the nervous tension among the men in the theatres here and the sudden evacuation of the premises as soon as the curtain is seen descending after each act. Watch it with attention. "Parsifal" for a New Yorker!

The heterogeneous nature of this population here is actually well defined; the strata are thoroughly emphasized. There are here about five million people in and about New York within the entertainment radius. But a small percentage only is in a condition to support any kind of musical entertainment outside of the elements above alluded to—viz., Opera Society and the others mentioned. The 500,000 Irish do not go to hear music. The 500,000 Germans of the East, West and Brooklyn side have the Saenger and Beer Clubs, such as the Liederkränzerliedertafelunionbund. The 600,000 Russian Jews have their own theatres. The 400,000 Italians and Armenians and Greeks are elusive because of condition and language. There are 50,000 French people here, of whom not 50 go to the opera even to hear "Faust" or "Carmen." Tremendous sections constituting the Five Million are thus cut off *en bloc*. The million and a half of Brooklyn are not accessible, and the East and West Side population, as it is called, is only a gallery constituency at Gallery and at times Family Circle prices.

How, then, could we expect—from the artistic phase, leaving aside entirely the overwhelming ethical question—how could anyone expect a support of "Parsifal" sufficient to justify an expenditure looking toward a permanent installation? Yes, as a sensation, it appealed to New York; but what are sensations but sensations? In another year it will be difficult for the New Yorker to remember the name of the "piece" given at the Metropolitan.

Opera at its best is merely speculative. Under the most favorable auspices it is a risky proposition. Suppose the stockholders last year had charged up the whole \$200,000 and odd expense for refitting and improvements to the budget of last year, would it have been possible to have declared a dividend? Dividing the charge into five years makes it \$40,000 a year and enables a dividend, but in case of bad

years and "Parsifal" conditions it might be a safer plan to withhold dividends anyway. I merely desire to call attention to the fact that opera is, on general principles, always a hypothetical financial problem, particularly in a country without fixed habits of art, like ours, where there is no general and genuine artistic desire or appetite, but where fluctuating, temporary tastes create an uncertainty with which the most gifted speculative mind cannot hope to cope. It was therefore not difficult—viewed from the artistic side alone—to predict that "Parsifal" could never be an enduring investment, and as it had, ethically speaking, a false basis, its doom was easily foretold. Now, of course, it will be more than ever a Bayreuth attraction, and even those managers of Europe who contemplate its production will pause before installing it. It seems as if Richard Wagner himself understood, better than knew, that Bayreuth was the only place for "Parsifal."

### The Critical Expression.

During the progress of the Cardiff (Wales) Festival of this fall the Cardiff Western Mail, one of the influential Provincial publications in Great Britain, printed an illustration of the visiting music critics and ended with its own scribe musicus. All of those, as the readers of this paper will find them here on these pages, are London music critics except the Yorkshire Post and the last, and even these are London contributors. Mr. Baughan, of the London Daily News, is one of the ardent and enthusiastic admirers of this paper, whose select and unprejudiced communications have at times appeared in these columns. However, putting aside any possible differences, this is the opportunity to say that Mr. Baughan's work is distinguished by erudition and thoroughness and clairvoyance; he is not mythical and not doubtful. He stands on a broad, eclectic platform, and all disagreements cannot influence me, when such a chance as this presents itself, cheerfully and willingly to confess that no critical contemporaneous work in music appeals more to me than that of E. A. Baughan, of the London Daily News.

I am not averse to a guessing contest, and in order to learn how well the music critics of the great London dailies are known here in New York and throughout this wild, barbarous land, as some of them across the Atlantic call us, I would like our readers to send in the names of the respective crit-

ics within the next two weeks. It will be quite an experiment, and upon its results we may be able to build some curious conclusions. Let us remember that all foreign artists coming to America pass through London professionally, either directly or subsequently, and that they are all more or less criticised or discussed in these London papers. These critics must therefore be known here. Now, let us see who can name them properly, and he or she who does so first, second and third, in their order, will have their knowledge ventilated through these columns and will each receive THE MUSICAL COURIER every week for one year free of charge. I believe I can induce the Board of Directors to indorse this proposition and see that the papers will be sent, hoping I have sufficient influence with them to induce them to do this. At least I will agree to stand by this promise. Now, then, let us see how many people among the hundreds of thousands this paper reaches know the names of the great London music critics. I am quite sure their fame surpasses that of our local lot.

By the way, discussing critics, I would suggest to one of them here not to borrow money from local singing teachers. The crisis in his criticisms has reached such a pass that now whenever he criticises a concert of a home teacher and praises the teacher and the pupils everybody suspects that he has borrowed money from her or him—the teacher—and as a consequence his criticisms of these local events casts upon all the teachers he criticises favorably the suspicion that he owes them money. It is far preferable to have him publish—even by agreement—a hostile criticism, for then everyone will say that the teacher thus severely censured had the woman or man hood to refuse to submit to his borrowing demands, and that for that reason alone the teacher is probably far better than those who have not the moral fibre to refuse him. Hence get your bad criticisms in his paper and it will be good for you.

And this reminds me of an episode related in the Paris Journal of November 4, which has been on this desk for two weeks. A celebrated Paris vocal teacher sent it to me. It seems that a music critic stated that a certain *chef d'orchestre* was a "charlatan," and the chef had him cited before the judges of the 9th Correctional Chamber, complaining and claiming libel, and the presiding judge, M. Boudoux, decided that the word "charlatan" does not constitute, through its lack of preciseness, *une*



"Standard." "Athenaeum." "Yorkshire Post." "Daily News." "The Queen." "Western Mail."



diffamation, unless it was meant that the victim of the charge was engaged in exploiting the credulity of the public, making money from the practice of charlatanism, which could not have been the case with a regular, salaried *chef d'orchestre* such as the plaintiff was. But the word is not permissible in a regular musical criticism without creating or causing an injury, and therefore the court, after several days of careful consideration, weighing the Codex Napoleon against the Acts of the Republic, would impose upon the ungenerous and inconsiderate critic a fine of 25 francs, equal \$5.00, as costs, and 50 francs as damage; that is, altogether \$15.00. The lawyers' fees were also \$5, and hence the music critic had an expense of 100 francs for the satisfaction of calling that particular *chef d'orchestre* a charlatan, and probably it must have been worth it to him, although 100 francs is to a Paris music critic as much as five lecture fees are to a New York music critic. The Paris Journal refused to print the name of the music critic, and also refused to publish the name of the *chef d'orchestre*, and why not? First, because daily papers never publish the names of their music critics or the critics of any other paper, as such mention would constitute valuable advertising and would shortly raise the rates, which is not wanted by the daily papers; and, secondly, because the mention of the name of the "charlatan" cannot be permitted unless he advertised in the papers.

The same condition prevails here in New York. Never will you find the names of the music critics mentioned in the news or editorial parts of the daily press. They never would have been known except through this paper, and I believe our resolution to adhere to the rules of the daily papers will extinguish their personalities whenever it may be desirable to do so. The daily papers will not even permit them to use their titles when they lecture. Can you conceive of anything more restricted, contracted and effeminate? And this induces me to refer to one of our better known critics right now.

### Beethoveniana.

Every man is entitled to his opinion; if we refuse to grant this universal pardon of expression we cannot expect to enjoy the privilege of our own. Henry Finck, of the Evening Post, on Saturday last uttered in his usual candid and unadorned manner some opinions of his own which conflict with many or most opinions on the same subjects, and I feel as if he should have a wider latitude and a larger audience than a New York daily paper can give to a music expressionist, and therefore I shall reprint some of his thoughts, which I know to be honest with him:

While Beethoven was anything but refined in his habits, and while much of his music is poor stuff, he is still treated in Germany as a demi-god.

Beethoven is not immortal because I differ with Mr. Finck. Neither is Beethoven immortal and still treated in Germany as a demi-god because people in Germany do this to make Mr. Finck angry, in order to make him say such things. Mr. Finck stated in his column that Paderewski is a greater composer than Johannes Brahms. Mr. Finck says, also in last Saturday's Evening Post, that among other works Tchaikowsky's "Nutcracker Suite," Saint-Saëns' "Phaëton" and Grieg's "Heart Wounds" and "Spring" "are the kind of music the public wants to hear; not symphonies always and forever."

Naturally if such music—excellent in its place in the repertory of lighter orchestral music—is preferred by Mr. Finck to "always symphonies," it is because Mr. Finck thinks it better to listen to the music he prefers than to the music he does not prefer, and I believe he is entitled to his opinion. But I believe that Paderewski will disagree with him as much as I do, and we, Paderewski and I, are as much entitled to our opinions as Mr. Finck is to his.

Paderewski knows that if any statement is sure to make him appear in a form ridiculous and even silly it is the estimate published that he is a greater composer than Johannes Brahms. If Mr. Finck finds "much" of Beethoven's music "poor stuff" he certainly must conclude that Brahms wrote more or at least proportionately as much "poor stuff" as Beethoven, if not more, and very logically; in fact, as a corollary, Mr. Finck must prefer the "Nutcracker Suite," "Phaëton" and Paderewski's compositions to Beethoven and Brahms, and, preferring that which he does prefer, Beethoven and Brahms must have written much "poor stuff" for Mr. Finck.

But Mr. Finck is entitled to his opinions, and they have that distinction among critical views in New York daily journalism that they are known to be honest; being thus viewed, their author is also honest enough to credit those who analyze his statements with the same honest motives he has. I know that Mr. Finck gives me the same rights to my opinions as I give him, and, as I give him his rights, I would take mine anyway without his permission, as I do not need it when I give him his rights.

It is my opinion, for instance, that Beethoven's habits, to which Mr. Finck refers, have no relation to the C minor symphony or the "Coriolanus" overture or the "Waldstein" sonata. How could Beethoven have been the close friend, the inspiring influence, the associate of many of the most distinguished families and people of the exclusive Austrian nobility, which one hundred years ago was even more scrutinizing in the possible selection of any outsider or "musician" than it is today with all its severity, unless he had been a man of refined habits? Even Hanslick did not get in during his days, and Brahms hardly tried. Let us look at this with common sense. Beethoven was irritable, nervous, disgruntled, and then came the calamity—and such a calamity for Beethoven—his deafness, making him still more susceptible and suspicious. Then think, for a moment, of that stupendous intellect, that Jovian mind, compelled to submit to the everyday annoyances incurred by one who is short of income and resources and who is compelled to adjourn, amidst the most inspiring moments, to drudgery and work, recognizing at the second what must thus have been lost forever! Can you conceive of such bitterness? A man thus placed is not apt to make the most pleasant impressions, nor is he apt to be courteous or agreeable. It would not have been bad taste for him, at times, to have dynamited every opposing force if he could have reached it. It is surprising that he did not become a rank pessimist, an anarchist. But how could Beethoven ever have had habits that were not refined? Whenever they were his they were refined. That was in itself sufficient. He was no Lord Chesterfield and no New York music critic; he was only Beethoven. That was all. One might as well discuss habits of Milton, Homer, Goethe, Shakespeare. Habits! What have habits in common with the Cyclops? We must guard ourselves with habits—we, not they.

Besides all this, how do we know that they had bad habits? And if we do know, how can we dare to call the attention of the world to the bad habits of these immortals without apologizing for our own bad habits; for our bad habits must count against us? One of the worst possible habits, bad form all the way through, is to criticise. In some circles it is not tolerated. But to live a life of criticism, to awake in the beautiful autumn morning with criticism on the brain, to get downtown criticisingly, to get to work stimulated by the critical spirit, to go to a recital with the mind surging with criticism, to go home and have your critical dinner, and then to prepare yourself to return to the city and attend a symphony concert feeling the full influence of the day's critical accumulations, and then to go to bed after having written your last fulminating criticism of the day, ready to dream criticism or criticising your dream—oh, almighty Zeus!—following such a function and

then criticising the personal habits of poor, old, dead, good Beethoven—oh! oh! ah, Perfido! No wonder you call what he has written "poor stuff." How can the critical, criticising, analyzing mind living on solutions, prospering only in fault finding, looking for openings to condemn, feeding on the failures of others—how can such a mind hear Beethoven? I peremptorily and definitely deny that such a mind, such a bad habit mind, can even hear Beethoven. I know that the carping intelligence cannot understand him, just as it demonstrates that it cannot understand Richard Strauss, and I have the boldness to maintain that those who cannot understand Richard Strauss thereby prove that they cannot understand Beethoven—no, not Mozart. Most of them are, however, not as honest as Finck, who calls Beethoven's music "poor stuff." I honor him for it. It is poor stuff to him and he says so.

### Beethoven Book.

And this brings me to a book recently published by the Macmillan Company and authorized by D. G. Mason, one of our latterday musical publicists, who is attempting to literature music, a commendable but difficult task. Music speaks more for itself than any other language does, and to endeavor to explain what it means that music says, how it says it and why it says it is one of those intricate essays that are difficult of explanation. Let us, for instance, quote one short paragraph from this book:

Next comes the "Free Fantasia" or "Working Out," the section of contrast, derived from the similar section of the minuet, but far longer and more intricate. In material it is a development or manipulation of the thematic germs stated in the exposition, by aid of all the devices for developing motifs that we have traced. Structurally, its function is to establish complete contrast, to do away with the impression of rigid system that the first section is likely to engender, and in every possible way to give variety, surprise, and interest to the musical tissue.

It is most commendable in Mr. Mason to make the effort to get away from the old pathbeaten phraseology of musical analysis, but I should like to ask how is the non-musical mind to arrive with the above statement? If Mr. Mason's book is intended for musical people I can assure him that about 67 copies of it will be sold. He wants to reach the world, otherwise there would be no object in writing the book; and the world will not and cannot understand the application of technical language to the analysis of music. We musical people appreciate his work in the book; we know what he is "driving at," as he knows, and his explanations—as above, for instance—are fully appreciated by us. The "working out of the section of contrast," the development of material, the manipulation of thematic germs, to give interest to the musical tissue—all this is a novel manner of expressing analysis, most interesting to us, but how is the world, that immense world that does not study music, but that feels it and is hungry to know more about it—how is that world to understand what Mr. Mason says? It is like a stated problem in synthetic chemistry, from which the layman is asked to tell us what the chemist has created.

A man of Mr. Mason's talent and working capacity could really give us a book that would help out those who are yearning for an Anglo-Saxon specimen of literature that would faintly, at least, show how music, as made by Beethoven, differs from preceding music, and what Beethoven meant in the use of the symphony as an expression of the epic through music. Richard Wagner helped the non-musical intellect considerably in his Beethoven discussion; we know him better through Wagner. I admit it is a big proposition, but it would be more grateful to attack that than to make efforts, once more, to analyze Beethoven's work technically—unless it be for musical people who will take about 67 copies, and this number, added to the free copies sent around, like the one I have, to have them dis-



missed with a few honeyed words for use of the publisher as an advertisement, is not sufficient ground for publication. After all, is Beethoven not explained in his own compositions, if we are capable to assimilate what he is uttering; and can human language analyze it? Is the human tongue appropriate for an analysis of Beethoven? Is not Beethoven an individual question put to us—each of us—in accordance with the nature and the development of our own culture and its feelings? How can Mason's Beethoven be transferred to Finck's Beethoven by means of Mason's language? If Finck cannot hear Beethoven how can he understand through Mason's book how Mason hears him? No matter how Mason hears Beethoven, it may still not be the Beethoven Wagner heard; it may not be anyone else's Beethoven, for Beethoven is to everyone the Beethoven he feels. Ruskin's "Stones of Venice" is a book now discarded by the critics, and yet Giorgione and Titian and Tintoretto were to Ruskin his own. What they are to those who differ with Ruskin belongs to them and satisfies them as Ruskin's satisfied him, or at least relatively so. Ruskin's language as language was Ruskin, but the art he attempted to explain was also his art only, and could not be made another's art through the human language of Ruskin, and Ruskin was not even technical, as to painting, as Mason is as to music. For these reasons music criticism and music analysis are futile except for musicians, and musicians, after all, have technical analysis of their own. The adaptation of poetry to musical analysis is the one means of explaining it at all, if it needs explanation. The poet can tell us something of music, but then that is music also.

### Management of Artists.

Finally, the musician who must sing and play to the public is beginning to solve the mysteries of management, and is ascertaining why failure occurs in so many instances when success should crown conscientious, artistic effort. So many complaints have been filed in this office regarding cruel disappointments and failures that can be directly traced to mismanagement and ignorance and petty and unbusinesslike methods that the accumulation actually amounts to an indictment. The splendid successes made this season with artists like Ysaye, Gadski, Bispham, De Pachmann, Sembrich, Bloomfield Zeisler, Guilman, should constitute, in their totality, a pointer from which the musician before the public might draw his and her own conclusion, and a reference to our advertising columns will assist in making a proper analysis.

The management of a dozen artists who go before the public at from \$50 to \$200 a performance cannot do justice to any artist who must demand, in accordance with his or her standing and ability, a dignified price, and the very fact that an artist is booking through an office that is identified with low priced and cheap artists will militate against success or any possible recognition on the part of important musical institutions that engage artists. Book through a cheap office, an office that is known as handling a lot of cheap artists, and you are sure to become known as a cheap artist, and never, after that, will you be known as an artist of rank or standing, and never, after that, will you be able to advance your price. I am impelled to call the attention of the singer and the player to the commercial law as it applies to their cases. People do not go to Avenue C for silks and satins, and no one expects to find an assortment of fine etchings on Delancey street. For artistic pianos we do not go to Weehawken.

BLUMENBERG.

A GLANCE over the repertory of the chief European opera houses for the past two months, since the beginning of the season, reveals a rather discouraging state of affairs, and one which does not speak well for the enterprise of the "Intendanten,"

### AN ODE ON OPERA.

as the managing directors of opera are called abroad. In London the San Carlo company has been producing the oldest warhorses of the Italian repertory, mixed with a few hackneyed modern works of the Neo-Italian school. In Paris the opera bills at the Opéra Comique and the Grand Opéra hardly ever change, except when Saint-Saëns or Massenet writes a new opera. That does not happen annually these days, like formerly. Berlin contents itself with Lortzing, Weber, Mozart and Wagner as a steady diet, with Meyerbeer, Rossini and Gounod as relishes, and a bit of Leoncavallo or Mascagni occasionally as dessert. Vienna is better off than Berlin, for the Austrian capital is fond of ballets, and once in a while is permitted to hear a new one or two. And, besides, the regular repertory actually includes such recent novelties as Puccini's "Bohème" and Verdi's "Falstaff." But what unholy patience the Viennese public must possess, to listen to untold repetitions each season of Hoffmann's "Erzählungen" and "Der Postillon von Lonjumeau." Dresden is able to boast of a few exclusive specialties like "Norma," "Queen of Sheba," "Glöckchen des Eremiten," "Joseph in Egypten" and "The Demon" (Rubinstein); but the Dresdeners are unwilling to part from "Martha," and she is always sure of a place at the Royal Saxonian Opera. Leipzig rests its reputation for progressiveness on Weber's "Euryanthe," an opera that is practically a novelty nowadays, and Gluck's "Iphigenia auf Tauris," which has been heard of several times in our own United States. Frankfort-on-the-Main delights especially and frequently in "Maurer und Schlosser" and "Die Jüdin." Cologne also clings to dear old "Martha" and "Queen of Sheba," but it almost redeems itself with numerous performances each year of Götz's "Taming of the Shrew." Most Americans deny the existence of any such opera. The favorite opera of Prague is "Lucia." Summing up all the foreign operatic playbills of the past two months, we find very much Wagner and very little Mozart, but plenty of Bizet, Gounod, Thomas and Lortzing. Meyerbeer is offered below par, but there are few bids. The earlier Italian school seems to be dead and the new half dead. That is the complexion of the present opera repertory abroad. The only country that shows much sign of life is Italy, where the average musician writes a five act opera each morning before breakfast. And they are all produced, too—the operas, of course. They are new operas, but, like Bundelcund of immortal fame, they are born old, and they die before they have lived, and are forgotten before they are known. Our own New York Opera repertory moves around in a circle, and our operagoers hold hands and join in the circle, and everybody is happy. So why should we be sad? Opera has always been a strange game, and some kinds of opera defy all understanding. The low browed man in the last gallery who growls a protest against opera and denies it rank as an art is a dangerous agitator and should be condemned to attend "Parsifal" performances for the rest of his life. The moral of this editorial is that it has none.

DOES it not seem rather stupid for Pietro Mascagni's press agent to spread stories about the operas which Mascagni may finish within the next three years, and to predict in 1904 their overwhelm-

ing success in 1908? Granting that the stories are stupid and that the press agent is irresponsible, what must one think about the New York newspapers which reprint such cablegrams literally?

MADAME BLOOMFIELD ZEISLER has been celebrating successes in Boston which must have been a novelty even to her whose career is so filled with enthusiastic receptions everywhere. She was the soloist at the Boston Symphony concert, and also at the second Boston Symphony Quartet evening. Of her appearance with the orchestra, in Henselt's concerto, Philip Hale wrote: "Her beautiful tone, her brilliant technic, her song and dash, her control of the phrase and her cunning preservation of the flowing line—all this display of rare talent almost persuaded one that Henselt's concerto still has vitality." Of Madame Bloomfield Zeisler's work in the Schumann quintet (at the Boston Symphony Quartet concert) Louis Elson had this to say: "She is more than a concert pianist; she is a very good chamber musician."

LOUIS C. ELSON, who was elected president of the Music Teachers' National Association, has declined the office because of great stress of work and his inability to do justice to the position. He will endeavor to be present at the New York session, and will deliver an address, but cannot attend to the details of the presidency conscientiously. A committee appointed for such an emergency will now select the new president. We were under the impression that Mr. Elson would anticipate Mr. Roosevelt in his inauguration, but it seems that being more independent than a candidate for the Presidency of the United States, he is allowed the personal liberty to decline. This is to be regretted on all sides.

IT would seem that the public spirited men of Chicago, who have all along sustained the Chicago Symphony Orchestra, will not be called upon this year to make up any deficit. At the pair of concerts November 18 and 19, when Fannie Bloomfield Zeisler was the soloist, the Auditorium, seating 4,000, was crowded to the doors. Hundreds were turned away from the evening concert. Theodore Thomas showed great wisdom when he decided to remain in Chicago.

NO matter how some of us may differ with Heinrich Conried on some points, we must admit that he is artistic and that he is advancing the artistic standard of opera. Maurice Grau has his eyes on America again, and the faint rumble of his name is again heard on the Rialto, but he must at once recognize that during his absence Conried has been putting stage craft into the operatic performances.

DE PACHMANN'S Boston recitals continue to draw sold out houses. Last week the Boston Advertiser called him "the Verlaine of pianists." He is more than that, for Verlaine was only a poet. Another newspaper in the Hub referred to De Pachmann as "that pianist who is ruling Boston at present."

DA MOTTA, the pianist, who is due here next month, has been engaged for the Philharmonic concerts of January 27 and 28. The criticisms of the European press are unanimous in praise of Da Motta. He is a pianist of remarkable versatility.

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## Philharmonic Society Concerts.

Colonne Directs the Second Afternoon and Evening Concerts—Anton Hekking the Main Attraction and Real Star.

**F**RIDAY afternoon, December 2, and Saturday evening, December 3, Edouard Colonne, of Paris, directed the concerts of the Philharmonic Society in the following program: Beethoven's "Coriolan" overture, Saint-Saëns' A minor symphony, d'Albert's 'cello concerto, three movements of Charpentier's suite, "Impressions d'Italie" and the bacchanale from "Tannhäuser."

To say that the foregoing program was well chosen or even appropriate would be to contradict the general opinion expressed by the Philharmonic patrons as they came out of Carnegie Hall on Friday and Saturday. And their opinion has spread and become town gossip since the concerts. The first publication of the program caused wide disappointment, but it was hoped that at least Colonne's manner of conducting it would in part atone for

dampened the brass and ignored many of those opportunities for subtle tonal and dynamic nuances which he seemed so eager to emphasize formerly. The "Coriolan" overture sounded fresh to some extent, for the players had not yet caught the lackadaisical spirit of their leader, but the Saint-Saëns symphony was a cold, perfunctory reading that carried absolutely no conviction, and the Charpentier music is played better even by—Gericke! The "Tannhäuser" excerpt played itself.

But if Colonne proved to be a sorry disappointment, the soloist of the concerts, Anton Hekking, the great Dutch 'cellist, was a revelation to those who have been in the habit of regarding the 'cello as a stepchild among the solo instruments. The d'Albert concerto is built on the modern symphonic plan, in which the soloist is simply the player of a greater sort of obligato, and the very

culine, without any sacrifice, however, of the charm and grace which he acquired in his early training at the Paris Conservatoire, where he won first prize. He is a master of dynamics, and encompasses a pianissimo of ethereal beauty and gossamer lightness. The variety of his bowing styles seems sheer endless. But first and foremost Hekking is a musician and an artist, and all the great register of technical accomplishments is used primarily to interpret the composer and his work, and not to exploit Hekking.

The audience gave him a tumultuous reception at the Friday concert; and then, because the newspaper critics "roasted" Hekking next morning, the Saturday audience disagreed with their verdict so thoroughly that it called out the artist again and again after the concerto, and when his recalls totaled six he was compelled to add an encore (Bach's "Air," with orchestra) to the regular program—an almost unheard of triumph at a New York Philharmonic concert. Local gossip has it that the critics who criticised Hekking in the dailies will soon give a 'cello concert here, at which they will play the d'Albert concerto exactly in the manner which d'Albert considers the proper one, and which he confided to the New York critics on his last visit to this country—which took place before he had any intention of writing a 'cello concerto. At the critics' 'cello concert we will hear the instrument played in the best style of Romberg, Servais, Davidoff and the elder Grützmacher, who were all heard in their prime by the New York critics. The critic who plays 'cello will do the playing, and the rest of the critics will hold the 'cello, strike the A on the piano, rosin the bow, dig a hole in the stage for the 'cello peg, and pass the brandy to the player when he reaches the first spiccato passage. This complete report of the Philharmonic concerts must not forget to mention the fact that Colonne's accompaniment to the d'Albert concerto was decidedly topheavy.

### NOTABLE BISPHAM RECITAL.

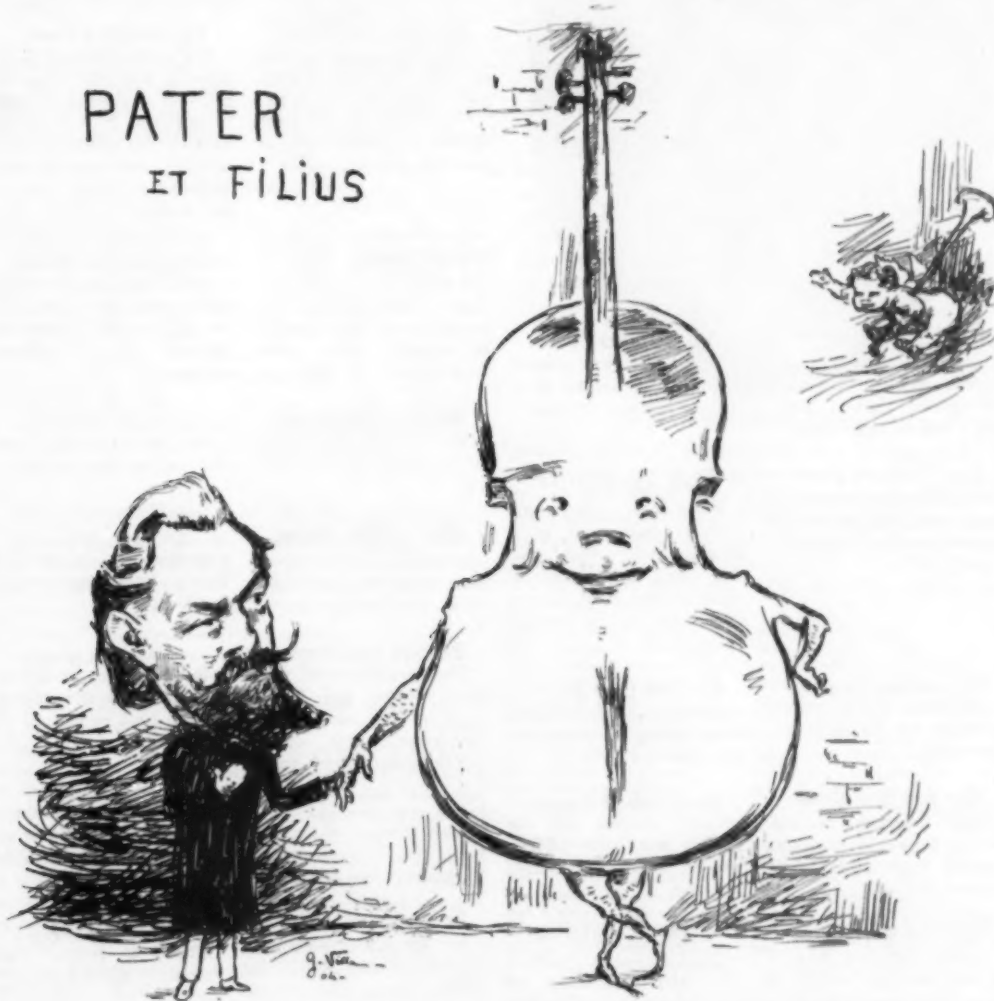
**D**AVID BISPHAM concluded his series of song cycles on Monday afternoon, November 28, at Mendelssohn Hall, with a program consisting of Brahms' "Four Serious Songs" and the same composer's beautiful song story, "Die Schöne Magelone," based on Tieck's romantic idyl of the same name.

Anyone who has been following Mr. Bispham's vocal achievements this winter must have been impressed with the beautiful and disinterested artistic spirit that prompted him to devote his four recitals in this city to the best known song cycles of the great classical composers. Always sure of his audience and of their approbation—for few artists have a larger personal following than Mr. Bispham—he might well have contented himself with setting up programs of such tried and true "repertory" numbers as would call for a minimum of mental effort on the part of the listener and the performer. But Mr. Bispham is not of that stamp, and the more serious the musical task the more it suits his taste and temperament. The revival of entire classical song cycles, which are usually sung only in fragments, was an undertaking which Mr. Bispham found worthy of his mettle, and how admirably he accomplished the task has been told in these columns since he began his recitals early this season.

The Brahms program was done *con amore* by Mr. Bispham. He possesses every quality necessary to make him an ideal interpreter of Brahms, warm sympathy and temperament, artistic moderation, wide range of emotional and vocal resource, keen sense of dramatic values, and splendid, ripe musicianship. His singing of the "Four Serious Songs" was in itself a lesson in phrasing, enunciation and sincerity of delivery. The "Magelone" series was illuminated by short spoken explanations, which Mr. Bispham shaped in such a way that the listeners were able to understand the unity of the Brahms songs by appreciating the main points of Tieck's story. Assisted by Marguerite Hall, who sang the songs allotted to Magelone, Mr. Bispham gave a noble and convincing reading of the entire beautiful and ultra romantic cycle, and the audience showed its sympathy and enthusiasm in a manner not to be misunderstood. Miss Hall sang with distinction and with a fine appreciation of the poetical atmosphere that is the essence of the "Magelone" music. Both artists were in excellent voice, and that music lover who was not at the recital missed one of the most thoroughly enjoyable and artistic performances of this young season.

### Zeldenrust Here.

**E**DOUARD ZELDENRUST, the pianist, arrived here from Europe on Saturday.



the absence of weight and balance. There were vivid recollections, among the buyers of last season's Philharmonic tickets, of the distinction with which Colonne conducted Bizet's dreary "Patrie" overture and Bach's little "Air" for the G string. But here more disappointment waited, because for some mysterious reason Colonne seems to lack the very qualities this winter which won him such quick favor on his first introduction to our public as a conductor. Certain it is that his baton lacked incisiveness last week, his personality aroused only lukewarm interest, and he failed utterly to exert that magnetism over his players which he is said to possess and which we thought to mark in him last year. No fault could be found with the orchestra. The first concert, under Kogel, had shown that the Philharmonic musicians are in rare form this year, and fired by unwonted energy and enthusiasm. The "guest conductors" of 1903-4 had been a distinct tonic to a paralyzed treasury, and it behooved the players to set a warm pace from the very beginning of this new season, in order to insure another run of prosperity. The orchestra, in consequence, was on its best behavior on Friday and Saturday, and only the most captious critic could have complained of its playing, for he is paid to complain. But Colonne made small use of the eagerness of the players. He repressed the climaxes,

fact that Hekking was able to "star" a part so closely interwoven with its orchestral accompaniment proves the might and individuality of his gifts. 'Cellists would probably call the d'Albert work a "concerto against the 'cello," and doubtless it contains many passages which a 'cellist never would have written. But the same thing might with equal justice be urged against most of the other well known 'cello concertos, for they were not written by 'cellists either. The d'Albert concerto, no matter what its technical aspect to 'cello sharps, has many moments of musical melodic beauty, is scored with a master hand, and does not for a moment lag in thematic, contrapuntal or harmonic invention. Hekking played the broad strophes with beautiful tone, full, round and pure; and his display of technic in the passages was of such solidity and accuracy as the 'cellists of these parts have not heard in many a day. Hekking is before all things strictly legitimate, and even in his most rapid flights of finger or bow, each and every note is not merely indicated but actually played. His style is virile and mas-

# CHARLES MARTIN LOEFFLER

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## Toots on the Trombone.

With an Obligato of Strange Inharmony; the Whole Forming a Melodye of Wondrous Aspect.



### "Gioconda."

**The Evening Telegram**  
Vigna handles Ponchielli with particular efficiency.

**The New York Press**  
"Gioconda" foreshadows the later works of the young Italian school.

**The Evening Post.**  
The opera itself is a sorry specimen.

**THE EVENING MAIL**  
Madame Nordica was in capital voice.

**The New York Press**  
The music of Ponchielli \* \* \* even the master mind of Wagner peeps out occasionally.

**The Evening Post.**  
There is no lack of tune, but it is machine made.

**The Sun.**  
Madame Nordica's rapid dramatic utterance was unusually labored.

**The Sun.**  
Mr. Caruso's "Cielo e mar" was sung \* \* \* in a style not without some exaggerations.

**New-Yorker Staats Zeitung**  
One imagines a Venetian street singer to be lighter of figure and more graceful in movement than was Madame Nordica.

**The Sun.**  
The pictures were a delight to the eye, and anyone who wishes to see a good condensed panorama of Venice should go to see "La Gioconda."

**THE BROOKLYN DAILY EAGLE**  
The orchestration is early Wagnerian.

**The New York Press**  
Madame Nordica's impersonation was admirable in its dramatic aspects.

**New-Yorker Staats Zeitung**  
First and foremost, Madame Nordica sang the music, and her voice rang out gloriously in the climaxes and mixed ravishingly with the rich tones of \* \* \*

**The Sun.**  
Mr. Caruso repeated his excellent singing.

**The Evening Mail**  
The orchestra, under Vigna, was often too loud.

**THE EVENING MAIL**  
"Gioconda" harks back to Donizetti and the grandfathers of Italian opera.

**The New York Press**  
There is not a moment of monotony in this work.

**The New York Press**  
Madame Nordica's voice was not in its richest and most mellow estate.

**New-Yorker Staats Zeitung**  
Of Wagner's use of typical phrases, "La Gioconda" is as guiltless as Pergolesi's "Serva padrona."

**The New York Times.**  
The opera is filled with melody of an easy and facile flow.

**The Evening Telegram**  
Madame Nordica acted well and sang better.

**The Evening Telegram**  
Not in a quarter of a century has an aria been so exquisitely sung.

**THE BROOKLYN DAILY EAGLE**  
Nordica had caught the short, sharp gestures and the impulsive Italian movement wonderfully well for her street singer.

**The Globe**  
It is a shameless thing to say, we know, but with our own eyes we have seen "La Gioconda" better mounted in poor little Palermo.

**New-Yorker Staats Zeitung**  
The score is full of ingeniously applied harmonical and orchestral devices, but they are all such as were learned from his great predecessor, Verdi.

**New-Yorker Staats Zeitung**  
Historically, the role of Gioconda does not suit Madame Nordica extra well.

**THE BROOKLYN DAILY EAGLE**  
She has often sung better than she did last night, and will do so again.

**The New York Press**  
Caruso did not rise quite to the heights he attained at the first performance.

### Kneisel Quartet Concert.

**THE EVENING MAIL**  
With Hofmann's modest and admirable aid, the Kneisel Quartet \* \* \*

**New-Yorker Staats Zeitung**  
The first four movements (Bach overture) would surely sound better if played by a string orchestra.

**NEW YORK DAILY NEWS**  
Josef Hofmann was exceedingly modest. He played not as a soloist, but as an accompanist to the quartet.

**The Evening Post.**  
Hofmann is evidently less at home in ensemble work than in piano solo music.

**The Globe**  
Candor compels the admission that in the finale (Beethoven quartet) there was a hint of raggedness.

**The New York Press**  
The Brahms quintet is so long drawn out that it becomes monotonous in effect.

**The Evening Telegram**  
The piano was somewhat overloud for the other instruments.

**The New York Press**  
Their intonation was not always impeccable, and one or two raucous sounds reached the ear.

**The New York Press**  
Josef Hofmann \* \* \* A little more mellowness of tone, however, a little more tenderness of expression and refinement of phrasing would have brought his interpretation nearer to the artistic excellence which Mr. Kneisel and his men endeavored to \* \* \*

**The Evening Post.**  
Notwithstanding the unfavorable atmosphere, the Kneisels reached the high water mark last night in their playing, the tone being perfect.

**The New York Times.**  
Its effect as a string quartet (Bach's overture) is complete and satisfying.

**The Sun.**  
There were moments when Mr. Hofmann was a little too generous with his tonal riches.

**The Sun.**  
The composition, played as a quartet, is well balanced and sufficiently full in harmony.

**New-Yorker Staats Zeitung**  
Too great predominance of the piano in the scherzo proclaimed a want of complete understanding between Mr. Hofmann and his associates.

**The Globe**  
Josef Hofmann gave keener pleasure as an ensemble player than he often has of late by himself. \* \* \* He made himself one with the four other players.

**The New York Times.**  
The finale was played with a triumphant sweep of virtuosity last evening.

**The Globe**  
When any composer worthily makes one of a program with Bach and Beethoven, as Brahms so easily did last night, defense of him becomes an impertinence.

**The New York Press**  
Hofmann wisely refrained from making too prominent the piano part.

**The Evening Telegram**  
Each member of the quartet was letter perfect, and the ensemble was above reproach.

**The Globe**  
Josef Hofmann \* \* \* The very detachment of mood and mathematical precision of style that sometimes makes his playing, with all its technical accomplishment, so nearly mechanical, helped him last night to temper the habitual initiative of the virtuoso so far as to catch the just balance with the other instruments.

**New-Yorker Staats Zeitung**  
The moist atmosphere caused some whistling of the strings, but the chapter of accidents was short.

**New-Yorker Staats Zeitung**  
Even the most experienced \* \* \* must have admitted to themselves that the Bach number is no real string quartet.

### "Marriage of Figaro."

**THE EVENING MAIL**  
Bella Alten as Cherubino \* \* \* She overaccented all of her stage business.

**The Evening Post.**  
She sang with beauty of style.

**The World.**  
Eames was a shrill and cold countess.

**The New York Press**  
Sembrich showed far less of her usual sprightliness and irresistible humor. \* \* \* Even her voice showed a certain lack of freshness and exuberance.

**The Evening Post.**  
But it was in the "Voi che Sapete" that Miss Alten appeared at her best; she has an agreeable voice, under good control. \* \* \*

**The New York Times.**  
Nor is Mr. Scotti at home in the part of Count Almaviva.

**The World.**  
Sembrich was not at all times in her happiest vocal mood.

**The New York Times.**  
The performance was heavy footed and lacked much of the sparkle and effervescence that should bubble through every scene.

**THE NEW YORK HERALD**  
Each member of the cast vied with the others to bring about fine results.

**The World.**  
Mr. Blass was hopelessly miscast and as heavy as dough.

**The Globe**  
Franko conducted with quick, elastic tempi.

### Philharmonic Concert.

**New-Yorker Staats Zeitung**  
With all the brilliant tone which Hekking produced so easily \* \* \*

**New-Yorker Staats Zeitung**  
Who could expect Saint-Saëns' A minor symphony to interest anyone, whether layman or musician?

**The New York Times.**  
Colonne imparted pulsing life to its movement \* \* \* the "Coriolan" overture.

**The Evening Post.**  
She proved herself to be a high class comedienne.

**THE EVENING MAIL**  
It is a pity that her style is not more distinguished.

**THE EVENING MAIL**  
She was her admirable self, singing with exquisite beauty of tone and style.

**The New York Times.**  
She easily dominated the evening, and gave it much of what distinction it had through her \* \* \* archness, inexhaustible vivacity of spirits, and a genuine and spontaneous comic power; her singing is a delight.

**The New York Press**  
In "Voi che Sapete" Miss Alten, when she endeavors to sing sustained tones, is afflicted with a violent tremolo.

**NEW YORK DAILY NEWS**  
Mr. Scotti as the Count left nothing to be desired.

**THE NEW YORK HERALD**  
Madame Sembrich sang superbly and was at her very best.

**THE NEW YORK HERALD**  
Indeed, taken altogether, this opera has seldom been so well sung here.

**The New York Times.**  
There was very little co-operation among the singers.

**THE NEW YORK HERALD**  
From a purely vocal standpoint Blass was excellent.

**New-Yorker Staats Zeitung**  
But of the buoyant elasticity of the orchestral score there was scarcely a glimmer.

**The New York Times.**  
His tone is of veiled quality.

**New-Yorker Staats Zeitung**  
Saint-Saëns' symphony is winsome, \* \* \* full of dainty conceits deliciously expressed, fresh as a May morning, full of ingeniously applied devices.

**New-Yorker Staats Zeitung**  
One could not agree with Colonne's reading of the "Coriolan," academically hard and stiff, with no trace of warm red blood.



## THE NEW YORK HERALD.

In d'Albert's concerto Hekking showed a big tone and a bold style.

## New-Yorker Staats-Zeitung.

He plays with purity of intonation.

## The Sun.

The "Tannhäuser" excerpt was interesting, but not impressive.

## New York American.

Anton Hekking gave to his 'cello the most delicate accents.

## The Evening Post.

To hear Colonne play the "Tannhäuser" music in the true, intoxicating, orgiastic manner \* \* \*

## The Globe.

D'Albert's concerto seems more and more dull and sterile at each repetition.

## Opera Concert.

## The New York Press.

In the solo part of Gounod's "Gallia" Mrs. Eames did not show evidences of interest.

## Blipham Recital.

## THE NEW YORK HERALD.

Certain of the numbers He marred by occasional lapses from the pitch.

## The New York Press.

Miss Hall did little to heighten the general effect of the performance.

## Fritz Kreisler's Tour.

FRITZ KREISLER'S tour will open with a special introductory concert in Carnegie Hall on Tuesday evening, January 3, in an unusually interesting program, in conjunction with the New York Symphony Orchestra, Walter Damrosch conductor. Kreisler will leave for this country December 24 on the steamer St. Louis and is due here on the last day of the old year. After his debut he will give a recital before the Brooklyn Institute on the evening of January 5 in Association Hall and on the 6th and 7th is to be heard with the Philharmonic Orchestra in Carnegie Hall, on which occasion he is to play the Tchaikovsky concerto. Tuesday evening, January 10, Kreisler will make his reappearance in Boston in a recital, and this will be followed by a second recital on Saturday afternoon, the 13th. Monday, the 16th, he will give a private recital in Albany and on the 20th and 21st will play with the Pittsburgh Orchestra. A recital in Minneapolis will follow on Tuesday evening, the 24th, followed by a recital in Milwaukee on the 26th, and on the 27th and 28th he will make his reappearance in Chicago with the Symphony Orchestra, under the direction of Theodore Thomas. A joint recital will be given in Buffalo on Tuesday evening, January 31, in conjunction with Josef Hofmann, after which Kreisler returns to New York city for his third orchestral concert here, which will be with the Young People's Symphony Orchestra, February 4. A second series of recitals will follow this in Boston, and February 10 and 11 Kreisler will play with the Philadelphia Symphony Orchestra in Philadelphia. Denver, Colorado Springs, Kansas City, St. Louis and Chicago will follow, and on the 24th and 25th he will play with the Cincinnati Symphony Orchestra. Kreisler will then return to New York and be heard in this vicinity in a number of recitals until his appearances with the Boston Symphony Orchestra, which are scheduled for March 10 and 11 in Boston; 15th, Philadelphia, and New York on the 16th, after which he leaves immediately for San Francisco, where he will open his Pacific Coast tour on March 23. Three concerts will be given in San Francisco, two in Los Angeles and three

## The New York Press.

D'Albert's concerto certainly could have borne a less ladylike treatment than Mr. Hekking gave it.

## THE NEW YORK HERALD.

He did not always play his more rapid passages in tune.

## The New York Press.

The Wagner music had an impressive performance.

## THE NEW YORK HERALD.

His style was marred by unpleasant brusqueness at times.

## The New York Times.

There have been readings that have had more of the ebbing and flowing passion and languor \* \* \*

## The Evening Post.

The d'Albert concerto is a work of sterling worth which gains by repeated hearing.

## NEW YORK DAILY NEWS.

Gounod's "Gallia" was magnificently rendered by Madame Eames.

## The New York Press.

He remained unusually true to the pitch.

## The New York Times.

Miss Hall gave valuable co-operation, and her voice helped to add variety and contrast to the cycle.

in other California cities, after which he will go to the Northwest, where he will play five concerts. He remains here until April 15, when he returns to Europe.

## SUSAN DOUGLAS EDSON RECITAL.

SUSAN DOUGLAS EDSON gave a well planned and successful afternoon recital in the Myrtle Room of the Waldorf-Astoria Hotel November 30, assisted by Julie Weinstein, violinist, and William H. Barber, pianist. Mrs. Edson sang with depth of sentiment and vocal skill French and English songs. Her singing of a Gounod romance was artistic, and the warm reception following compelled her to sing again, this time "Dites-moi." Tchaikowsky's "In-



SUSAN DOUGLAS EDSON.

vocation to Sleep" is one of her best numbers, showing temperament and the power to express emotion; this was followed by "If No One Ever Marries Me," sung with much archness and grace; it was captivating. Some songs by American composers and "Kashmiri" closed the program, which was just the right length to satisfy the numerous contingent of society people present. Among her patronesses were:

Mrs. George Emerson Brewer.  
Mrs. Thomas W. Bickerton.  
Mrs. George T. Bonner.  
Mary Howell Bouvier.  
Frances H. Cabot.  
Mrs. J. Heron Crossman.  
Mrs. Charles L. Camman, Jr.  
Mrs. Frederick W. Crocker.  
Mrs. Samuel R. Callaway.  
Mrs. De Fries Critten.  
Mrs. Henry W. Cannon.  
Mrs. Louis V. Clark.  
Mrs. Waldo P. Clement.  
Mrs. Herbert Craft.  
Mrs. Walter Cowperthwait.  
Mrs. James E. Childs.  
Mrs. Edwin S. Coles.  
Mrs. J. Hedges Crowell.  
Mrs. M. M. Wetherill Diehl.  
Mrs. Benjamin F. Dos Passos.  
Mrs. Alfred D. Ellsworth.  
Mrs. Edward H. Fallows.  
Mrs. Olin D. Gray.  
Florence Guernsey.  
Mrs. Robert M. Gallaway.  
Mrs. John F. Havemeyer.  
Mrs. George A. Hurxthal.  
Mrs. Alfred Henderson.  
Mrs. Charles Harriman.  
Mrs. Arthur Hart.  
Mrs. George W. Hanna.  
Mrs. J. Alexander Hayden.  
Mrs. Charles A. Hamilton.  
Mrs. Edward Mead Johnson.  
Mrs. August Zinsser, Jr.  
Mrs. John H. Judge.  
Mrs. Edward M. Knok.  
Mrs. George Perkins Lawton.  
Mrs. James T. Lenox.  
Mrs. Augustine N. Lawrence.  
Mrs. Charles Lee.  
Mrs. Joseph E. Lopez.  
Mrs. Henry D. Nicholl.  
Mrs. Theodore E. Otis.  
Mrs. Franklin Osgood.  
Mrs. Wendel C. Phillips.  
Mrs. Edward Penfield.  
Mrs. John P. Peters.  
Mrs. William Peters.  
Mrs. Albert Linder Pope.  
Mrs. J. Forbes Potter.  
Mrs. John Montgomery Pendleton.  
Mrs. Whitelaw Reid.  
Mrs. Robert B. Roosevelt.  
Mrs. Charles C. Ruthrauff.  
Mrs. Sierck.  
Mrs. Everett Shinn.  
Mrs. Charles Francis Stone.  
Mrs. Theodore Sutro.  
Miss H. Schwab.  
Mrs. Townsley.  
Mrs. Robert Townsend.  
Mrs. A. M. Thomas.  
Mrs. Frederick B. Van Kleeck.  
Mrs. William G. Ver Planck.  
Mrs. Henry E. Wallace.  
Mrs. A. Lawrence Wetherill.  
Mrs. Albert Gallatin Weed, Jr.  
Mrs. Alfred Whitman.

Miss Weinstein plays the violin well, and pleased especially with Sarasate's "Zigeunerweisen." She is a Musin pupil, and played one of his compositions as encore. Carolyn Beach Taylor was the efficient accompanist, supporting the singer and violinist with sympathy. Mr. Barber's piano solos consisted in great part of those he played at the first of his three recitals, mentioned under Greater New York.

## A Devine Musicals.

ANNOUNCEMENT is made of a musicale at Madame Devine's studio, 136 Fifth avenue, on Monday evening, December 12, when John Mokrejs, pianist, will play and the wonderful little Italian soprano, Assunta de Rosa, and Madame Devine's very successful pupil, Aimee Delanoix, soprano, will be heard in operatic selections.

## Musical Briefs.

Stella M. Seymour will give a piano recital at her studio-residence, 411 Manhattan avenue, Tuesday evening, December 13.

Heinrich Knoté, the Wagnerian tenor, from Munich, arrived in New York last week, and made his debut at the Metropolitan Opera House on Saturday afternoon in "Die Meistersinger." Knoté's wife is an American, and was a Miss Corning, of New York. Knoté speaks English fluently.

Nelson Stuart Smith, a gifted pupil of Julie Rivé-King, is engaged for several recitals, including one in New York and one in Warren, Pa.

## Dr. Wolle and the Cowboy.

HERE is an interesting tale from the Bethlehem (Pa.) Daily Times of November 12 concerning Dr. J. Fred Wolle and one of his auditors at the St. Louis Fair:

The St. Louis newspapers considered Dr. J. Fred Wolle's playing on the grand organ as a musical event of so much importance that they devoted considerable space to it, not only after it took place, but also before, so that the audiences were enormous. All the Bethlehemites in St. Louis were there, of course, and a very amusing incident is related in connection with Dr. Wolle's playing by one of them. In taking his seat he noticed a young man who looked like a cowboy just before him. After Dr. Wolle had been playing for half an hour or more (the keyboard is quite a distance, in the middle of the hall, from the organ proper), the young cowboy turned to the Bethlehemite and asked him: "Say, when is that fellow going to play on the big organ?" He had evidently thought that the Bach thunder was being developed on a melodeon.—Bethlehem Daily Times, November 12, 1904.

## It Is John Henderson.

50 IRVING PLACE, NEW YORK, DECEMBER 9, 1904.

## To The Musical Courier:

In the last edition of your paper appeared a card saying "Joseph Henderson had opened a studio for teaching correct breathing and tone placing for singing and speaking voice." I beg to call your attention to the fact that it is not Joseph, but John.

Very sincerely yours, with best wishes and hopes that you will make the correction, JOHN HENDERSON.

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## SOPRANO VOICE.

I Love Thee So, E flat, . . . . . BEDDELL, 30  
My Heart and Thee, E flat, . . . . . SHILDON, 40  
Love's One Star, A flat, . . . . . COVERLEY, 50  
Heart's Desire, G, . . . . . ODELL, 50

## MEZZO VOICE.

Coming Down Love Lane, G, . . . . . EPHRAIM, 50  
The Story of the Violet, F, . . . . . KLEIN, 50  
Ere the World Is Gray, E flat, . . . . . ROECKEL, 60  
The Wedding Day, A flat, . . . . . J. MENDELSON, 40

## TENOR VOICE.

She Is Not Fair, D, . . . . . LOWITZ, 50  
You Are Still My Sweetheart, E flat, VANNAB, 40  
Thine Eyes They Bid Me Stay, E flat, PRICE, 40  
High at Her Casement, G, . . . . . EVERSOLE, 60

## CONTRALTO VOICE.

Thoughts, E flat, . . . . . NORWOOD, 50  
Dear, When I Gaze, E flat, . . . . . ROGERS, 40  
There, Little Girl, Don't Cry, G, . . . . . STOCK, 50  
Could I But Know, 'Cello Ob., . . . . . WILSON, 50

## BARITONE VOICE.

As the Sun Went Down, E flat, . . . . . DEVEREUX, 60  
The Picture in My Heart, F, . . . . . HAHN, 50  
A Southern Lullaby, D, . . . . . SEYMOUR, 60  
Canst Thou Forget, D, . . . . . GILLIES, 50

## BASS VOICE.

Love Will Live Always, B flat, . . . . . BURNS, 50  
Dearest Than All to Me, A, . . . . . COVERLEY, 50  
The Wind and the Rose, E flat, . . . . . SIMONS, 50  
Genevieve, D, . . . . . ADAMS, 60

Any of the above compositions will be sent on examination. Catalogue free on request.

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## PAUR AS A PIANIST.

**EMIL PAUR**, having demonstrated to Pittsburg at the first three of its symphony concerts this season that he is an orchestral leader of the first rank, an authoritative interpreter of the classics, and an ardent disciple of the new movement in orchestral composition, took occasion at the fourth afternoon and evening concerts last Friday and Saturday, December 2 and December 3, to prove his prowess as a piano soloist, equipped with the full modern complement of technic, touch, tone and temperament—the four main T's of piano playing. In Liszt's E flat concerto, and in a group of Chopin numbers Mr. Paur won a triumphal success, and made Pittsburg feel proud to know that it has such a versatile and masterful musician at the head of its musical affairs. But the newspapers of Pittsburg tell the whole story at first hand, and appended are a few of the corroborative details. It is to be hoped that before the end of the season Mr. Paur will play his own piano concerto in Pittsburg, a work about which Rubinstein said: "It is probably the most difficult concerto technically ever written for the piano, and at the same time one of the most lucid and comprehensive":

Never in the history of the Pittsburg Orchestra has a concert embracing so many artistic features as that of last night's been given. Emil Paur, the gifted conductor, proved himself a prince of program framers—and a prodigal one as well. It was one continuous chain of gems, sparkling with brilliancy, pulsating with harmony, charmingly melodious and presented with an excellence of finish surpassing anything the orchestra has ever done. Paur was the soloist of the evening, and was the greatest revelation. In his work at the piano he easily took rank with the most gifted and famous of modern virtuosos. The technic he displayed was nothing short of marvelous. There was nothing stilted or mechanical about it—rather it was that of the true artist, throbbing with emotion and passion, and possessing the coloring of a glorious sunset. Paur had two places on the program. In the first part he played with the orchestra Liszt's concerto No. 1, in E flat. In the second part he played a group of Chopin's compositions for piano soli—ballade in A flat, nocturne in D flat and polonaise in A flat. The concerto was exquisitely played. It awoke the audience to a lively realization of the real artist Paur is, and at its conclusion there was a demonstration.

As for Paur, he was almost staggered by the warmth of the approval given him. The men of the orchestra were in a transport of joy and enthusiasm, for to them the sudden awakening of the public to an appreciation of him the men have come to know as a great artist was a source of much gratification. They laid at Paur's feet a great laurel wreath and from the audience came great bunches of American beauty roses and other flowers. But if Paur's work in the concerto was masterly, it was glorious when he sat at the piano alone and interpreted Chopin's classics. Never in Pittsburg have such wonderful, startling contrasts been given by any of the noted pianists who have been heard here as those Paur gave in the polonaise.—Pittsburg Gazette.

The fourth pair of concerts given by the Symphony Orchestra surpassed any of its predecessors in enthusiasm, every number being a special favorite in itself, and the applause deafening, especially after the appearance of the soloist, who was none other than Mr. Paur himself. Pittsburg has now heard him in a double capacity, that of conductor and piano soloist, and the question naturally arises, in which does he excel? As conductor he has great control over his men and develops every detail, while as solo pianist he is master of the keyboard and is lost to the outside world.

He played the Liszt concerto in E flat for piano and orchestra. This is one of the biggest things written for the piano, and certainly the one most frequently heard played by the great artists. Truly it requires a fine technic and great endurance in the trills, but the demands were all met, and the audience was aware of the agility of the performer's fingers and his wonderful control over the pedal, as well as the abundance of feeling. His crescendos were marked by smoothness, while his nuances were most refreshing.

Paur appeared again in the second half of the program, in a group of Chopin compositions for piano soli and earned the undisputed right to be seated around the little table where are gathered about three others who really play Chopin well. He grew into the almost sacred atmosphere which always attends the D flat nocturne, with its hallowed harmonies. His hands are sufficiently large to play the tenth that occurs with almost no break in the chord. In the A flat polonaise, dash, fire and brilliancy are characteristic distinctions which are never for a moment lost sight of.—Pittsburg Post.

Emil Paur, the gifted leader of the Pittsburg Orchestra, was the stellar attraction last night at the first of the fourth set of concerts given by the organization at Carnegie Music Hall. Mr. Paur appearing at the piano as a soloist. The program was one of the most brilliant and artistic that ever has been given by the orchestra, and the greatest interest was attached to the work of Mr. Paur, which was a revelation. The piano selections, including a Liszt concerto and a number of Chopin classics, gave the audience a good idea of Mr. Paur's ability, and the effect on the hearers was greater, perhaps, than that which has been produced by any other instrumentalist who has appeared in the city. He displayed a wonderful technic and the work of the master was shown in each of the selections given.—Pittsburg Telegraph.

Emil Paur appeared in a new role last night in the fourth concert of the orchestra season, when he filled the honor place of piano soloist as well as director of the orchestra. The audience was enthusiastic and delighted. The program was an unusually attractive one, with a freshness to it not usual. The Liszt concerto showed his poetic instincts cropping out all through, but never has he moved the muse as did he in this number last night; in addition he revealed himself to be a marvelous technician.

The concerto is very brilliant, and Paur executed it with wonderful facility and ease. In the Chopin number his interpretation was all that might be desired of the most ardent admirers of the Polish composer. The dash and fire exhibited in the A flat polonaise was overwhelming, while the grand octave passage in the left hand suggested the steady approach of horses, to which the instrument yielded ready response.—Pittsburg Post.

All the honors of last night's Symphony Orchestra concert, the fourth evening concert of the season, belong to Emil Paur. He was both conductor and soloist. In addition to interpreting a

splendid program he appeared at the piano and gave a rarely brilliant performance. The exposition of Paur's musical versatility served to draw a splendid audience to Carnegie Music Hall.

Paur's appearances in Pittsburg have always been in an orchestral capacity, and for the most part as conductor. It was a novelty therefore to see him as soloist. At the piano he is no less a brilliant artist than at the conductor's desk. Scholarliness and the highest culture of musical art made his interpretation, particularly of the brilliant Liszt E flat concerto.—Pittsburg Dispatch.

## SECOND HOFMANN RECITAL.

CARNEGIE HALL, SATURDAY AFTERNOON, DECEMBER 3, 1904.

Sonata, op. 32.....	Beethoven
Le rappel des oiseaux.....	Romaneau
Le Tambourin.....	Couperin
La Tenebreuse.....	Couperin
Carneval, op. 9.....	Schumann
Etudes.....	Chopin
E major.....	F sharp minor
A flat major.....	F major
G flat major.....	C sharp minor
D flat major.....	G flat major.
C minor.....	
Melody.....	Gluck-Sgambati
Contrabandist.....	Schumann-Tausig
Morgenstücken (Hark! Hark! the Lark!).....	Schubert-Liszt
Humoresque.....	Tschaikowsky
Rhapsodie Hongroise, No. 10.....	Liszt

**CARNEGIE HALL** was crowded to the doors last Saturday afternoon at Josef Hofmann's piano recital, and enthusiasm ran riot during his playing of the representative and well arranged program.

The many admirable musical and pianistic qualities of this mature artist have been enumerated so often in these columns, and are therefore so familiar to the music lovers of all the world that it is only necessary at this time to record the fact that Hofmann was in his very best form at his latest recital here. And that means that he played Beethoven and the ancients with all the continence and stylistic adaptability which the faddists demand; that he played his Schumann con amore, not with treacle touch and spineless rhythm, but with verve and manly vigor, and with a due appreciation of the fact that the climax at the end is a climax indeed, and not merely a jingle in march time; that his Chopin was clean in sentiment and crystalline in technic, and that in all of the post Chopin music he was a virtuoso in every modern sense of the word, brilliant in conception, execution and effect. It was altogether an afternoon of dignified and artistic piano playing, and the dignity of the occasion was enhanced by the unaffectedness and sincerity of the player's manner. Those critics who complain of the lack of demonstrativeness in Hofmann's stage behavior show plainly enough what they expect when they go to a piano recital. The mere music well played is not sufficient for them. Some of the critics did not like Hofmann's performances at his first recital, and they said so in their newspapers. In consequence those persons who had not yet heard Hofmann made up their minds that he must be an extraordinarily good pianist, and that accounts for the tremendous audience at the second recital. Again, at the second recital, some of the aforementioned critics did not like Hofmann's playing. The audience, promptly of the other mind, made Hofmann repeat two of the Chopin studies, and did not stop in its noisy enthusiasm until he had added to the regular program Godowsky's transcription of the Chopin F minor study, Sternberg's concert etude, and Schulz-Eiler's paraphrase of Strauss' "Blue Danube" waltz. It is unofficially announced that those critics who did not like Hofmann's playing at the two recitals will soon give a public concert of his programs in order to show the public how they think Chopin, Beethoven, Schumann and Liszt ought to be played. The critic who is a piano teacher will do the actual playing, and the twelve other critics will open the piano, turn the pages and lecture on the motifs, the structure and the history of the compositions.

## Dr. B. Merrill Hopkinson.

**THROUGH** oversight the name of Dr. B. Merrill Hopkinson was omitted from the list of names of those prominent in Baltimore musical life in a recent letter printed in these columns. For ten years at least he has been conspicuous in that city, has sung as soloist at the B. M. C. for fourteen years and has directed the best choir Baltimore has ever known. On his recent visit here Dr. Hopkinson was the guest at some social functions; also delegate to the Athletic Congress.

## Beatrice Fine's Dates.

**BEATRICE FINE**, who succeeded Anita Rio as soprano of the West End Collegiate Church, has excellent engagements booked, among them Hartford, Conn., December 11; Montauk Theatre, Brooklyn (evening), December 11; New Brunswick, N. J., December 14; two "Messiah" dates, December 18 and 21.

## Recital for Two Pianos.

**HAROLD RANDOLPH** and Ernest Hutcheson will give a recital for two pianos in Mendelssohn Hall on Wednesday afternoon, January 4. Both Mr. Randolph and Ernest Hutcheson have been heard in this city at different times.

## YSAYE IN BOSTON.

**THE** genius and skill of Ysaye have aroused the Boston critics to write as follows of his performance at the Symphony concerts last week:

Neither Mr. Ysaye nor the audience is to be blamed for wishing to hear him play as much as possible, for such violinists are rare. Sarasate is advanced in years and it is not likely that his silvery tone will be heard again in our cities. Joachim is already a tradition. Lady Hallé was the last of the grand old school who showed us how Spohr should be played according to the spirit of his period.

Mr. Ysaye himself talks of abandoning the virtuoso's career to devote himself to orchestral conducting, for which he has uncommon gifts. Let us then take pleasure in such artistry while we may, for Mr. Ysaye is today without a rival.

In him we find the blend of the purely classical and the ultra-modern romantic. The romanticism of his classicism is one of the most striking features of his performance, and this romanticism is by no means modernization. He does more than breathe the breath of life and beauty into old forms, into conventional figures and ornaments. By the wondrous quality of his tone, by nuances that seem as though they must have been indicated by Bach himself, in an inspired moment, by the love that the violinist himself feels for this music, that which would otherwise be a succession of formulas becomes a personal message charged with the highest poetic feeling.

Here we have nothing to do with technic. Mr. Ysaye begins where technic leaves off. In a way he creates this music, but the creator himself does not step between the music and the rapt hearer. As the face itself of this violinist becomes illuminated with the beauty of the thoughts suggested to him by Bach, so the music itself takes on the form of beauty, and with the repetition of each formula there is a still loftier imaginative flight. The hearer is not then concerned with Bach or with Mr. Ysaye; he is conscious only of the presence of the ineffable beauty, and he, too, though perhaps inherently prosaic, dreams, dreams and sees entrancing visions.

This is not criticism; it is eulogy. And in this instance the eulogy of haunting impressions is the only just criticism.

This absence of the very thought of technic is the first step in the engrossing pleasure of Mr. Ysaye's performance. Whether he play music by Bach or by Bruch, the hearer is not aware of the labor of a violinist. He may remember one of the last speeches of Vieuxtemps, who, far away in enforced exile 'neath an alien sun, sighed plaintively for the sound of Ysaye's chanterelle. He may remember vaguely terms used by violinists in their discussions concerning the relative merits of the acknowledged great virtuosos, but all this is quickly forgotten. He is as absorbed as is Ysaye. The two listen to the music. The face of the violinist is transfigured, as was that of César Franck when he heard celestial harmonies. Nor is the spell broken when the music ceases. Long afterward the tone, the phrase, the grace and the delicacy are remembered as by poor paralyzed Vieuxtemps in Algiers.

The word "interpretation" here seems pedantic, for the music has the spontaneity, the freedom of an improvisation. It is as though the music were for the first time called into being. Rare and flawless art! And there is that in Mr. Ysaye's performance that surpasses the triumph of art.—The Boston Herald, December 4, 1904.

Mr. Ysaye returns with the same impressive presence, wonderful virtuosity and subordination of self that characterized his former appearances in this city. No virtuoso seems freer from vanity and self consciousness, and no violinist of the present day invests his music with more beauty and power. The simplicity, majesty and austerity of Bach's noble concerto was shown in beautiful form, technically faultless and masterful in breadth of expression, vitality and depth of feeling. The emotional appeal of the adagio, as played by Ysaye, was unusually effective; the perfection of sympathetic interpretation and accurate intonation.

The Bruch fantasia, also a familiar number, displayed the art of the great violinist in other phases; less impressive, to be sure, than in the Bach concerto, but just as wonderful. The grace and elegance, the dash and serenity with which he played the fantasia were in absolute keeping with the spirit of the work and formed a splendid contrast to the earlier selection. An unusual tribute was paid to Mr. Ysaye by the members of the orchestra, who applauded vigorously after the second movement, which was given throughout its continuous legato with impeccable finish in phrasing, tonal contrasts and dexterous fingering. Mr. Ysaye's perfect mastery of the violin needs no analysis. His superb attainments are well known and appear in no ways diminished. His reception was very cordial.—The Boston Globe.

## Marie de Rohan's Program.

**AT** her first New York appearance in Carnegie Hall Tuesday evening, December 13, Marie de Rohan will sing an aria from the "Magic Flute," the "Mad Scene" from "Lucia," and songs by Schubert, Schumann and Massenet. The prima donna will have the assistance of the New York Symphony Orchestra.



## CARNEGIE HALL.

THREE FAREWELL CONCERTS.

Sunday, Monday, Tuesday,

DEC. 25, 26, 27.

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MAUD POWELL, Violinist. ESTELLE LIEBLING, Soprano.



# LILLIAN BLAUVELT'S GREAT TOUR OF ENGLAND

MISS STIRLING, Contralto. HY. BOULDERSON, Tenor. DENHAM PRICE, Baritone. JOHANNES WOLFF, Violinist. MISS M. PAYNE, Pianist. F. W. SPARROW, Conductor.

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Under the Management of M. VERT, London, and W. F. PENDLETON, New York.

(Hastings Advertiser, October 6, 1904.)

Fresh from her triumphs at the Cardiff Festival, Madame Blauvelt sang the old and favorite air, "Una Voce Poco Fa," from "Il Barbiere." Two extra songs, in the unavoidable absence of Denham Price, proved Madame Blauvelt's kindness as well as her vocal abilities. The charm of her voice and expression were exemplified in "The Wind That Shakes the Barley," "Roses After Rain," and "They Say," even more than in her operatic style. "Comin' Thro' the Rye" roused enthusiasm. Madame Blauvelt was encored time after time.

(Newcastle Journal, November 3.)

## Madame Blauvelt.

The promoters were as fortunate in securing, as the large audience assembled in the Town Hall last evening were favored in hearing, Madame Blauvelt, a soprano of rare distinction and culture. This was the talented vocalist's first appearance in this city, and it proved quite a brilliant introduction to Novocastrians. To a voice of charming clearness and richness she combined a style of resistless vivacity. She first essayed Rossini's "Una Voce Poco Fa," which she interpreted with conspicuous freshness and charm of manner. The intonation was irreproachable, and none of the grace nor sentiment of the composition remained unrevealed. The American prima donna's other numbers included "The Wind That Shakes the Barley," "Roses After Rain," and "They Say," for all of which Madame Blauvelt was accorded the most enthusiastic compliments, and for an impressive encore gave "Comin' Thro' the Rye" with captivating archness.

(Northwestern Mail, Barrow, October 28.)

The central figure in the program was, of course, Madame Blauvelt. She is the lucky possessor of a fine soprano voice, and in the songs she rendered fairly carried the audience with her. Each one was rapturously received. Probably her best rendering was "Una Voce Poco Fa," which gave her full opportunity to display her marvelous vocal powers.

(Staffordshire Sentinel, Hanley, October 11, 1904.)

Madame has a voice of a very uncommon quality. It is a real high soprano, with great range and flexibility; and the lady has the necessary talent to use her gifts to attain the uttermost effects. With such a happy combination in such a vocal exercise as she chose with which to make her debut, she could not fail to impress such an appreciative audience as a Victoria Hall assembly always is. She retired to the anteroom amid a perfect hubbub. Called and recalled to the front she received evidence of the delight her vocal exercise had afforded, and when finally she came on the platform, followed by the accompanist, a reception was given her which for spontaneity and warmth has only been equalled on the rare occasions when the platform has been occupied by Patti and Albani. As an encore piece Madame gave the ever green "Comin' Thro' the Rye," and did it so admirably that the audience insisted upon her further obliging the lady this time repeating a portion of the Scotch air. The great soprano brought the entertainment to a close with a rendering of a new song by a little known composer (O. Weil) dedicated to "Spring." Joannes Wolff contributing a violin obligato.

(Western Morning News, Torquay, Oct. 7, 1904.)

## Madame Blauvelt at Torquay.

The first of Patti & Co.'s concerts for the season was given at the Bath Saloons, Torquay, yesterday afternoon, when Madame Blauvelt made her first appearance there, and by her magnificent rendering of the numbers allotted to her showed that she fully deserved the encomiums which have been showered upon her. The cavatina "Una Voce Poco Fa," from Rossini's "Il Barbiere," displayed the flexibility and beauty of her voice to perfection, while her other contributions, "Golden Daffodils," A. Randegger, Jr.; "Roses After Rain," Liza Lehmann; "They Say," A. Randegger, Jr.; and "Spring Song," O. Weil, with violin obligato, proved that she was equally at home in ballad as in opera.

(Staffordshire Sentinel, October 29, 1904.)

It was the first time the prima donna had been in Hanley, and considering the manner of her singing and the reception accorded her brilliant vocalization, it may be safely assumed that her splendid voice will be heard again from the same platform.

(Hastings Chronicle, October 5, 1904.)

## Madame Blauvelt at Hastings.

Madame Blauvelt, who took a prominent part in the Cardiff Festival, appeared at Hastings in a grand concert, given in the Public Hall on Friday, and sang several songs, including "Una Voce Poco Fa," from "Il Barbiere." The familiar "Comin' Thro' the Rye" especially charmed the audience, who encored the skillful singer, who was in excellent voice, every time.

(East Anglian Times, September 9, 1904.)

## Madame Blauvelt's Concert.

Madame Blauvelt's selections were sufficiently comprehensive, ranging from the well worn "Una Voce Poco Fa," of Rossini, to lighter ballads by Kate Vannah, Liza Lehmann and Alberto Randegger. In the first of these her brilliant vocal and perfect style were admirably exhibited; it is probable that Madame Melba apart, no living vocalist could do such complete justice to the fortune of the old Italian school as Madame Blauvelt. It was impossible to detect in her rendering of the familiar air the smallest imperfection of technique. In the lighter songs her versatility and grace were equally obvious, and the beauty of her voice was, perhaps, made still more manifest. As for the success with which what we may call her effortless efforts were attended, it is sufficient to say that at the end of her group of lighter songs, her delighted hearers insisted on a double encore—the piece chosen being the familiar "Comin' Thro' the Rye."

(Westmoreland Gazette, October 29.)

## The "Blauvelt" Concert.

Madame Blauvelt was here about a year ago and then created an excellent impression. There were many in the audience who appreciated her masterly efforts as much as those of Clara Butt, and certainly she sang delightfully, tastefully and sweetly. On Monday evening she fully maintained the reputation she gained last year. She was in splendid voice and her selections were calculated to please the most critical audience, being thoroughly suited for a voice of the character and register of hers.

(East Anglian Daily, October 1, 1904.)

## Madame Blauvelt at Bury.

At the Athenaeum Hall, Bury St. Edmund's, on Thursday evening, Madame Blauvelt was the principal performer at an attractive concert. The selections of the prima donna revealed to the fullest extent her marvelous vocal gifts. Her selections were comprehensive, ranging from "Una Voce Poco Fa," from Rossini's "Il Barbiere di Seville," to the ballads by Vannah, Lehmann and Randegger. She was rapturously recalled on each occasion. She first responded with a pretty little Scotch song, and subsequently sang "Comin' Thro' the Rye," which she had to repeat. The audience evinced undiminished delight when she gave as her final contribution Weil's "Spring Song," with effective violin obligato.

(Bath Herald, October 20.)

## Concert at the Assembly Rooms.

### Madame Blauvelt and Party.

Madame Blauvelt herself, of course, aroused the chief interest, and her singing may be said to have proved more than equal to the big reputation she has acquired. The florid periods of Rossini's famous air, "Una Voce Poco Fa," served to display the wonderful compass of her voice, and the perfect control she exercises over it, while her enunciation was all that could be desired. The gifted cantatrice made several appearances and sang all her songs with much charm and artistic ability, but perhaps the best of all were her renditions of Liza Lehmann's chansonette, "Roses After Rain," and of "Golden Daffodils," A. Randegger, Jr. In another vein Madame Blauvelt also immensely pleased her audience for her arch interpretation of Alberto Randegger's song, "They Say."

(Yorkshire Herald, York, October 30, 1904.)

## Madame Blauvelt in York.

Madame Blauvelt is now making her tour of the British Isles with a concert, and on Saturday she visited York. The fame of her voice had preceded her. She is undoubtedly one of the finest singers on the stage. The quality of her voice is pure, clear, and vibrant. Her intonation and phrasing are perfect, and her execution brilliant. She has a peculiarly charming style, and she at once established herself as a favorite. Her opening selection was the cavatina, "Una Voce," from Rossini's "Il Barbiere," and it was an exquisite piece of bravura singing. She also sang "The Wind That Shakes the Barley," "They Say," "Roses After Rain," and Weil's "Spring Song," the latter with violin obligato, by M. Johannes Wolff. In response to a determined encore she sang "Comin' Thro' the Rye."

(Richmond Times, October 8.)

Madame Blauvelt not only showed herself the possessor of a beautiful voice, but also—almost a less common trait—the possessor of a style equally charming. The most clever of her songs were not the most appreciated, the applause of the audience being given to "Comin' Thro' the Rye" and "Roses After Rain." "Una Voce Poco Fa" received a most able rendering, and the "Spring Song," which came at the end of the program, was sung with equal finish.

(Somerset County Gazette, October 8, 1904.)

## Madame Blauvelt's Concert Party at Bridgwater.

Madame Blauvelt, the talented American lady, is well known as a vocalist of the very first order, both in her own country and on this side of the water, and has sung with thrilling success in opera and oratorio. This lady excelled with every number allotted to her, and is gifted with a pleasing, graceful manner, a voluminous voice of wide register, marvellous command of her breath and perfect production of tone. Her rendering of Rossini's familiar and always welcome air, "Una Voce Poco Fa," was rapturously received, as was also, later in the concert, "Roses After Rain," "The Wind That Shakes the Barley" and "They Say," and so irresistible was the applause after these songs that the fair singer was induced to give a most effective rendering of "Comin' Thro' the Rye," much to the delight of the audience.

(Eastern Morning News, Hull, October 26, 1904.)

Madame Blauvelt, who opened with Verdi's "Sicilian Vespers," and followed with a trio of petit songs, fully justified the great expectations aroused. She is an American lady, who has not only a voice of great flexibility and wide range, but who combines with it a freedom and easy grace of style that cannot fail to impress itself on any audience. The remarkable ease with which she sang Verdi's "Vespers" was a case in point, and the dainty trifles with which she answered the enthusiastic recalls were quite faultlessly done. Not the least delightful of her achievements was Gounod's "Ave Maria," the violin obligato to which was most feelingly played by M. Johannes Wolff.

(Newcastle Chronicle, November 3.)

This annual concert, which has always been one of the best of the season in Newcastle, was given last night in the Town Hall, and will remain memorable as having been the occasion of the introduction of a famous singer to the city. This was Madame Blauvelt, a soprano, whose reputation led to the expectation of something exceptional in the way of concert singing, and, surely, there has been no disappointment. Her voice is of rare clearness and purity, is even and flexible. To these add an artistic conception of high degree and we have what, indeed, a leading authority on musical affairs in England has pronounced Madame Blauvelt to be, one of the foremost concert sopranos of the day. She sang "Una Voce Poco Fa," from Rossini's "Il Barbiere," in brilliant fashion, and aroused the enthusiasm of the audience to a high pitch. Subsequently, she sang a suite of English songs, into which she infused, as the occasion demanded, a sweet sympathy or a delightful archness. There can be no doubt but that the next visit of this songstress will be anticipated with the keenest pleasure.

(Yorkshire Daily Post, York, October 31.)

## Madame Blauvelt's York Concert.

Madame Blauvelt herself had a big reception, indeed she could not have fared otherwise considering the high degree of perfection to which her vocal powers have been brought. One wished she had added to the single operatic number by which she demonstrated her dramatic instincts—the Rossini cavatina, "Una Voce Poco Fa"—nevertheless, in the homelier songs and ballads that followed she found sufficient scope for her superb vocalization. These comprised, among other things, Liza Lehmann's "Roses After Rain" and Alberto Randegger's quaint musical interrogation, "They Say," also "Comin' Thro' the Rye," sung as an encore.

(Barrow Herald, October 31.)

## Madame Blauvelt at Barrow.

Madame Blauvelt has a wonderful soprano voice and knows exactly how to use it. Her songs were all charmingly rendered, her first contribution, "Una Voce Poco Fa," being superb. She was encored on each appearance, and the audience would fain have heard more of her enchanting vocalism.

(Lancashire Daily Post, November 1, 1904.)

## Madame Blauvelt.

### Successful Concert at Preston.

Madame Blauvelt is in the front rank of sopranos. She has a fine dramatic style, and is significantly successful when dealing with the florid arias of Italian opera. Her vocal faculty is remarkable, and the ringing quality of her voice, especially in the upper notes, carries one away when she arrives at the climax of a song. She gave a brilliant and exceedingly fluent rendering of "Una Voce Poco Fa," from "Il Barbiere," and afterward contributed several ballads, including "Comin' Thro' the Rye," which must needs be interpreted in an operatic style.

(Gloucester Citizen, Cheltenham, October 17.)

## Madame Blauvelt at Cheltenham.

Messrs. Dale, Forty & Co. arranged for the appearance of Madame Blauvelt and concert party at the Cheltenham new Town Hall on Saturday, and a large audience assembled in the beautiful building. Madame Blauvelt has too good a name and reputation to need many words in praise of her singing, and it goes without saying that the people of Cheltenham were hearty in their demonstration of applause. Madame Blauvelt was, moreover, in generous mood, and graciously responded to the many calls for more. Her most serious vocal effort was the beautiful aria from Rossini's "Il Barbiere," "Una Voce Poco Fa," which she sang with exquisite grace and finish, and after this recall she gave with the perfection of the true artist, a delightful chansonette, "The Baigneur." In the second part she sang songs by A. Randegger, Jr., Liza Lehmann and Alberto Randegger, and in response to the inevitable recall we were favored with a charming rendering of "Gin a Body."

(Hull Times, October 26.)

The concert gave us the very welcome opportunity of listening to Madame Blauvelt, a lady who in style and accomplishments, and somewhat in appearance also, reminded us of Albani. Madame Blauvelt has a voice and a culture that admit of no demerit at her being placed in the front rank of living concert singers. Her most notable achievements were Verdi's "Sicilian Vespers" and Gounod's "Ave Maria," to the latter of which M. Johannes Wolff contributed the violin obligato with much feeling.

(Torquay Times, October 8, 1904.)

## Madame Blauvelt's Concert Party.

Yesterday afternoon the concert season in Torquay was opened by the Blauvelt concert party, who appeared in the Bath Saloons.

There was a good audience, in which ladies greatly predominated, and much appreciation was shown of the various artists. First in point of interest were the performances of Madame Blauvelt, who made various appearances worthy of her high reputation. Wedded to a sweet presence and winning manner, this lady possesses a soprano voice, pure and clear, which she has solidly under command, alternating from the softest cadences to the most thrilling hall filling notes. Her first song was Rossini's "Una Voce Poco Fa," which was quite a delight and called forth an encore. In her second appearance she gave "Golden Daffodils" and "Roses After Rain," but these pieces are not calculated to do the vocalist full justice, and certainly the most popular selection was "They Say," by Randegger, a very catching piece, which was rendered with true artistic sense. Even after three songs an encore was called for and Madame Blauvelt gave the familiar Scottish song, "Comin' Thro' the Rye," which is always popular and often given by leading singers in answer to recalls.

(Western Mercury, Plymouth, October 6.)

Gifted with a charming presence and a voice of great flexibility, much beauty and exceedingly pure quality, Madame Blauvelt lends distinction to everything she sings. Her method is so natural and her enunciation so clear that it was no wonder she captivated her hearers at the very outset last night by her rendering of the familiar "Una Voce Poco Fa," responding to the enthusiastic recall by singing with equal charm a simple Scotch ballad. At a later period of the evening she sang a trio of songs—"The Wind That Shakes the Barley," Vannah; "Roses After Rain," Liza Lehmann, and "They Say," Alberto Randegger. Here again the audience would not be satisfied until the fair vocalist had come forward once more and given a verse or two of "Comin' Thro' the Rye." These encore songs showed that Madame Blauvelt was quite as much at home in singing homely ballads as in more ambitious and dramatic examples. Her last contribution was Weil's "Spring Song," with violin obligato, by M. Johannes Wolff.

(Derbyshire Advertiser, Derby, October 15, 1904.)

## Grand Concert in the Drill Hall.

### Madame Blauvelt and Party.

Edgar Horne, in conjunction with N. Vert, of London, gave a delightful concert in the Drill Hall, on Wednesday evening, when a very strong party appeared, several of whom were entirely new to Derby. The list was headed by Lillian Blauvelt, the eminent prima donna from the Royal Italian Opera. This lady has a glorious voice, both for quality and power. It is splendidly trained, ornamental passages being given in a manner that recalled the days of Tullius, and of whose great songs, "Una Voce," from "Barber of Seville," was Madame Blauvelt's first song. She sang it perfectly, and was equally acceptable where breadth of tone was the chief requirement, and also in songs of a lighter vein. She sang six songs in all, cheerfully responding to encores whenever asked for.

UNDER MANAGEMENT OF W. F. Pendleton

BLAUVELT'S American Tour, Beginning December 15-16 with Philadelphia Orchestra,

All Communications to H. G. SNOW, 1225 Broadway, New York (Daly Theatre Building).

Blauvelt in America from December 15, 1904, to June 1, 1905.



## MADAME ZEISLER IN CHICAGO.

IN the city where she resides, Chicago, Bloomfield Zeisler added another to many triumphs when she appeared last month at the concert with the Chicago Symphony Orchestra. Excerpts from the Chicago papers follow:

Chicago's splendid orchestra is on the top wave of popularity just at present. Yesterday afternoon, for the third public rehearsal of the season, every seat in the Auditorium was sold, and many hundred persons were turned away from the box office unable to purchase tickets. One box in the upper tier on the north side of the house was left unoccupied, but aside from this there was not an empty seat visible in any part of the vast concert room. It is understood that the same conditions promise to prevail at the concert tonight. . . .

The soloist of the afternoon was Mrs. Zeisler. Everything, from the white canvas spread from the entrance door to the piano—a consideration not usually shown any artist appearing with the orchestra—to the "stir" in the audience which preceded the pianist's appearance, told that a soloist of whom much was anticipated was expected.

The first sight of our gifted townswoman brought applause from everybody in the hall, from the last listener up in the back row of the gallery down to the youngest scion of the house of Zeisler, who occupied centre position in one of the boxes nearest the stage. He was proud of his mother, was that black haired little man, and he got an extra bow every time that mother acknowledged the applause. He had good reason to be satisfied with her, for rarely has Mrs. Zeisler done anything here in concert which showed her in more advantageous and brilliant light than did the Henselt F minor concerto which she "revived" yesterday.

The work is not one of the masterpieces of piano literature—it was written in a day when the melodic and superficially graceful and pleasing were more considered in music than the harmonically intricate and the emotionally deep—but it nevertheless contains many pages of brilliant writing and many across which messages of no inconsiderable beauty are inscribed. The slow movement is the gem of the work, although the first part of the opening division of the work is also interesting. The last section scarcely escapes the trivial and was made attractive yesterday only by the refined and intelligent manner in which it was interpreted.

Madame Zeisler gave of her ablest powers, both technical and musical, and there was felt more of the oldtime fire of temperament than has glowed in her playing in several seasons. It was a notable performance and a welcome revival of a composition undeservedly neglected. A peculiarly delicate and poetic performance of Henselt's "If I Were a Bird" was given as encore.—The Chicago Tribune, November 19, 1904.

Yesterday afternoon the Auditorium was again crowded to its capacity by the audience present at the third concert of the Chicago Orchestra, and nearly one thousand people were turned away. This has been the case at all the concerts, except that there were not so many seekers for places in excess of the seating capacity of the house on the previous Friday afternoons.

Fannie Bloomfield Zeisler was the soloist, and her popularity in Chicago was the principal reason for the large audience. Mrs. Zeisler played Henselt's F minor concerto, a composition of great beauty, both as regards thematic material and the harmonic and instrumental effects in the orchestral setting, and of immense difficulty from the technical standpoint for the solo instrument. Mrs. Zeisler easily overcame all the technical requirements, giving a performance of great brilliancy and perfect finish in that respect. In addition she displayed unusual warmth of temperament and feeling. She played the larghetto movement with much poetic sentiment, and brought out well the climaxes of the closing movement. In response to applause of unbounded enthusiasm she played as an encore number the exquisite study, "If I Were a Bird," by the same composer.—The Chicago Inter Ocean.

There were few chairs unoccupied at the concert of the Chicago Orchestra yesterday afternoon at the Auditorium—hardly more than could have been counted on the fingers of one hand—due to the appearance of Fannie Bloomfield Zeisler as soloist and to the monumental program which Mr. Thomas provided.

Notwithstanding the fire and brilliancy of the great artist's playing, the weighty impression of the whole concert was of Peter Ilyitch Tchaikowsky and his masterpiece, the "Symphonie Pathétique." Coming from his blazing measures to the lightly scored writing of Henselt, whose F minor concerto was Mrs. Bloomfield Zeisler's vehicle, was a sudden journey with a bit of a jolt at the end, but the efforts of this deservedly popular performer did much to obviate it.

She read the concerto with judgment and poise, though the first movement was taken with a somewhat strict regard for written tempo. In the larghetto the individuality of the player was more strongly evidenced and in the allegro agitato there was quite as much of Zeisler as of Henselt. There was the usual velvet in her touch, the usual seriousness in her effort and the usual enthusiasm in the applause of her listeners. There were some eight calls between the performance of the concerto and Henselt's "If I Were a Bird" delicately played as an encore.—The Chicago Examiner.

The honors of the Chicago Orchestra's concert at the Auditorium yesterday afternoon, when the third program of the season was rendered, fell to the soloist of the occasion, Fannie Bloomfield Zeisler, although Mr. Thomas' reading of Tchaikowsky's sixth symphony ran the pianist a close second. Mrs. Zeisler was greeted by an audience that practically filled the great auditorium and for the first time this season at a Friday afternoon rehearsal all the boxes were occupied. That the soloist's friends were present in large numbers was manifest by the tumultuous applause that greeted her appearance as she was led to the piano by Mr. Thomas.

Mrs. Zeisler played Henselt's concerto in F minor, which has never been heard here before, if memory serves. This composition was considered by Liszt the most difficult of its kind in existence. It is so difficult, in fact, both in its interpretative and technical features, that the composer, himself one of the world's greatest pianists, never summoned up enough courage to play it in public. But Mrs. Zeisler appeared to find nothing too difficult for her capabilities and gave a thoroughly brilliant and impassioned rendering, and one, too, that did not neglect its poetic contents.

Henselt has written an extraordinary work, which appears to cap the climax of the bravura style in its impassioned close, but in spite of this there is no loss of good musical content. While the bravura passages were played by Mrs. Zeisler with masculine fire and a technical finish which seemed to leave nothing to be desired, the greatest effect she produced on her audience was in the slow

movement. The poetic beauty of this movement can scarcely be described, but Mrs. Zeisler's interpretation of it held the 4,000 persons present spellbound. Here she made the piano sing. The singing touch, the "velvet paws" (the peculiar pianistic manner which made Henselt great and which took him years of the most arduous practice to attain), were present and made Mrs. Zeisler's rendering one to be remembered.

Mr. Thomas conducted the number in a manner worthy of all praise. The orchestra was thoroughly subordinated to the solo instrument and the piano was thus given an individuality which contributed largely to the effect achieved by the soloist. At the conclusion Mrs. Zeisler was recalled repeatedly until she finally returned and played as an encore Henselt's well known etude, "If I Were a Bird."—The Chicago Chronicle.

Fannie Bloomfield Zeisler, the soloist at yesterday's concert, fairly surpassed herself in her interpretation of the Henselt F minor concerto. There has never been any question regarding her technical proficiency, hence it was to be expected that she would fulfill all requirements in this direction. She did more, however, than merely to overcome the obstacles in the score, for she played with grace and artistic finish. She went to great pains to win from the instrument a liquid, pleasing tone in the softer passages, and succeeded. The hearty applause was well earned, for Mrs. Zeisler gave a fine exhibition of the pianist's art. She was recalled repeatedly, and finally played Henselt's "If I Were a Bird."

A liberal cut was made in the orchestral introduction, but no one would be likely to object to this, as the soloist was brought into action quickly, and it was the piano that all wanted to hear. Certain features of Mrs. Zeisler's playing, some of which bear the hall mark of the Leschetizky school, were brought into notice, but they were used with care and were not obtrusive. The player used the tempo rubato with some freedom. She would frequently begin a rapid passage rather slowly and would then catch up with the count by an acceleration at the close. In starting the arpeggios for the left hand at the beginning of the larghetto she began rather loudly and was thus enabled, by using the sustaining pedal, to gain a harmonic basis which gave body to the tone. As soon as this was established she played softly. Her touch was firm and strong, where power was needed, and exquisitely delicately when she willed that it be so.

A choral, with variations, closes the first movement. The orchestra gave out the theme softly, in accordance with the indication "religioso," and then the soloist strikes in heavily. This gives the piano prominence, but it is in accordance with the composer's intention. Five measures from the close Mrs. Zeisler began playing in octaves with both hands, and thus brought the movement to a dashing and inspiring climax. Occasional touches of bravura playing of this description added much to the interest and displayed the soloist's versatility to good advantage.—The Chicago Herald.

A few more concerts such as yesterday's and the spectre of an orchestra deficit would vanish with a screech. As many as could crowd into the Auditorium and be within the limit of the law found place at the third public rehearsal of the Chicago Orchestra's present season and many who would willingly have fractured the legal ordinance were turned away from the box office—1,000, it is said, were thus disappointed. It was not the serious, grave concourse of people which sometimes enters the portals to sit at the feet of the musical masters, but an eager, bustling, lively crowd anxious to get inside, pleased to be there and fluttering after it arrived—up to the point, that is, where the members of the orchestra filed in and any excess of exuberance found vent in the applause for Theodore Thomas as he walked to his place.

The people were there to see and hear and admire Fannie Bloomfield Zeisler, their fellow townswoman, and a pianist eminent beyond other women players of her time. She was enthusiastically greeted, no less by the strangers who had only heard of her than by her friends present and her own small son proudly beaming at his mother from a box. She played Henselt's F minor concerto, a brilliant piece of writing long neglected but proving itself worthy of revival yesterday. Difficult as it has always been considered, Mrs. Zeisler's absolute mastery of technique overcame all impossibilities, showing that the Henselt hand for which was written the extraordinary work was not more wonderful than the trained Zeisler fingers. There is much beauty of thematic material as well as technical difficulty in the piece. The first movement was played with technical precision in the opening, the musician entering with warmth into the bravura passages and ending with temperamental fire which proclaimed the artist. The larghetto made its special appeal and proved the most charming division of the selection. A delicate rendering of the closing movement was given and insistent applause with repeated recalls finally elicited the Henselt etude, "If I Were a Bird," poetically rendered.—The Chicago Daily News.

When Tchaikowsky's pathetic symphony is placed on the program the same day that Mrs. Zeisler is offered as solo attraction there is an irresistible combination that will probably not be surpassed during the season, so it was not at all surprising that the Auditorium was filled to its utmost capacity yesterday afternoon when Mr. Thomas waved his baton as signal for beginning Berlioz's "Benvenuto Cellini" overture.

Henselt's F minor concerto for piano was the medium selected for the display of Mrs. Zeisler's genius. This work, which Mr. Thomas had not previously placed on his lists, proved of exceptional interest and brilliancy; especially was the orchestral setting of a quality to win approval, while the opportunities given for the display of Mrs. Zeisler's virtuosity were of a character to call forth the heartiest applause. The pianist scored a deserved triumph.

Season by season Mrs. Zeisler makes an advance in her art; hers is not a temperament that permits self satisfaction to take the place of hard work; she broadens and develops in some direction every year, and she now occupies a position second to none in this country and second to very, very few in the world.

The Henselt concerto is one that appeals with peculiar force to Mrs. Zeisler; it calls for the masculinity that she possesses even to a degree almost rivaling Carreño, and it is never burdened with the sickly sentimentality which she could not interpret—sentimentality abhorrent to her.

The third concert is one that will repay every music lover for the trouble even of climbing to the top gallery—there are no good seats left for tonight.—The Chicago Evening Post.

Fannie Bloomfield Zeisler was the soloist with the Chicago Orchestra at the public rehearsal of the fourth concert of the present series in the Auditorium.

The artist fully justified the expectations of her many enthusiastic admirers in Chicago and gave a technically complete and musically satisfying performance of the Henselt F minor concerto.

Technically it has long been regarded as one of the most difficult concertos. From this standpoint it is characterized by an exhaustive

treatment of broken chord figuration in the extended positions, a technic which requires great endurance. Musically it seems somewhat old fashioned. But Madame Zeisler well knew how to make it interesting from every standpoint.—The Chicago Journal.

## ELSA BREIDT RECITAL.

LYCEUM THEATRE, MONDAY AFTERNOON, DECEMBER 5, 1904.

Ballade.....	Grieg
Chanson Ancienne.....	Sanzay
Ah, rendimi.....	Rossi
Der Holdseligen.....	Weber
Nocturne, op. 32, No. 1.....	Chopin
Etude de Concert.....	Schlözer
Theme and Variations.....	Elsa Breidt
Thro' the Ivory Gate.....	Parry
Speak Music.....	Elgar
Tolmeen.....	Stanford
Concerto, op. 59.....	Moszkowski

Orchestral accompaniment played on a second piano by Alexander Lambert.

ONE of the best piano pupils ever turned out by Alexander Lambert—and he has turned out many good ones—is Elsa Breidt, a diminutive young woman, still very much in her teens, who plays with rare musical understanding and possesses a technic strong in achievement and big with potentiality.

Grieg's long ballade is not that composer's best work, but Miss Breidt read it with such sympathy and sincerity that she made it not only endurable but also interesting. In the Schlözer etude there was a pretty display of finger technic, neat, rapid and effective. Miss Breidt's "Theme and Variations" has been noticed in these columns before, and again proved to be a brilliant medium wherewith to please an audience. Aside from all other considerations, however, the composition has real musical facture, and is harmonized with a keen appreciation of color and contrast. In the Moszkowski concerto, that interesting and unduly neglected number, Miss Breidt let loose all her little technical devils, and the result was a vivid and scintillating performance, splendidly sustained and emphasized by Alexander Lambert, who on a second piano impersonated the orchestra.

Miss Breidt had the distinguished assistance of David Bispham, who sang his songs with his usual courtly grace of deportment, elegance of diction and delivery, and thorough musical insight. To hear Mr. Bispham sing only one song like the dainty "Chanson Ancienne," by Sanzay, is to enjoy a whole concert within itself. Both Miss Breidt and Mr. Bispham were overwhelmed with appreciative applause, and the audience insisted bravely on its encore privilege.

## Guilmant Reaches France.

ALEXANDRE GUILMANT reached Havre Friday evening, after his highly successful tournee of organ concerts in this country. A cable was received by William C. Carl the same evening, announcing his safe arrival in France, after an excellent voyage. Mr. Guilmant then proceeded to his villa at Meudon, and resumed his work at the Paris Conservatory the early part of this week.

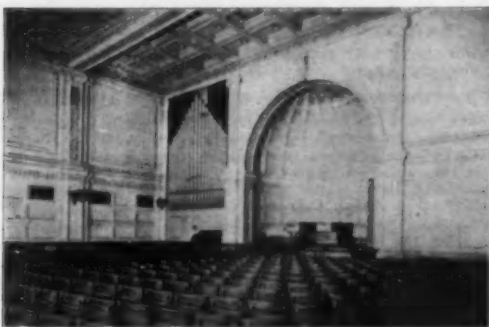
At the Guilmant Organ School in New York the second recital of the season was given on Thursday afternoon, with large success. The enrollment this year is very large, and a large amount of work is being accomplished. Mr. Carl is personally instructing each student on the organ, and his corps of efficient teachers in the theory department are kept well occupied. Homer N. Norris will lecture on the fugue and sonata form tomorrow (Thursday) afternoon before a large class. Following is the program of the students' recital of last week:

Toccata and Fugue, in D minor.....	Bach
Four Trios for the Organ.....	Frederic Arthur Mota.
Prelude and Fugue, in B flat.....	Renner
Pastorale (Sonata, D minor).....	Evelyn Gilchrist Blauvelt.
Toccata in E minor.....	Harold Milligen.
	Guilmant
	Vernon Clair Bennett.
	Callaerts
	Mary Adelaide Liscom.

## Musical Evenings at the Goodrich Studios.

A. J. GOODRICH and Mrs. Goodrich have planned a series of instructive talks and entertainments for music students at Carvel Court. Beginning Tuesday, December 13, every Tuesday (excepting December 27), from 8 to 10 p. m., will be devoted to the explanation or practical illustration of some musical subject, such as interpretation, memorizing, orchestration, musical biography, "program" or impression music, how to read and how to study, music as a language, analysis, &c. The intention is to provide students with something of a "musical atmosphere," that seemingly mysterious influence which is often talked about but seldom realized. Those who are interested may apply for cards of admittance to Mr. or Mrs. Goodrich, at 80 St. Nicholas avenue.





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## Greater New York

NEW YORK, December 5, 1904.

**M**ISS ROSS' second Thursday morning musicale saw more people gathered to listen to works not much heard. The morning was given to Robert Franz and Adolf Jensen. Miss Ross gave brief talks on the lives and characteristics of each composer, which were much enjoyed. Robert Craig Campbell, the tenor, has plenty of temperament, intelligence and skill. He learned all the songs for the occasion; these were: "In the Woods," "The Churchyard," "Sunset Lights in the West," "Hark, How Still," "Tempest and Storm," "Lesson," "Were I but a Little Bee," "Love's False Promise," "Hunting Song," by Franz and "The Village Chime," "I Gaed a Waefu' Gate," "My Heart's in the Highlands," "At Rest," "Serenade" and "Sing to the Virgin," by Jensen, the last with 'cello obligato by Arna Klausner, who also played a "Hebrew Melody," by Franz. The 'cello piece, not uninteresting, is difficult to make effective; it was applauded. Some who were present at the first morning returned with friends for the second. Miss Ross played all the accompaniments. The next recital, devoted to songs by Liszt, Lassen and Sinding, takes place at Aeolian Hall Thursday, December 15, at 11 o'clock, Oscar Gareissen, baritone, singing.

Katherine Hanford, the contralto, gave a musicale last week which was much enjoyed. The participants were Beatrice Fine, the soprano, who is of late coming into much deserved prominence; F. Potter, tenor; E. H. Lockhart, baritone; Oley Speaks, S. Haslanger, basses; Louis Blumenberg, 'cellist; Mrs. Salter, with Mr. Dannenberg at the piano, and Miss Haines, accompanist. Mrs. Hanford sang songs by Schumann, Loewe and Strauss. She also sang for the Century Club with much success.

The dedication of the new organ at St. Thomas' Church November 29 was marked by the performance of an anthem by the organist, Will C. Macfarlane, "Angel Voices Ever Singing." The instrument, the gift of Henry H. Cook, is a fine one, of dignified tone. The anthem, in F major, utilizes mixed chorus, organ, harp, solo voices, sung by the regular choir, with solo singers. It is a very impressive composition, in lofty vein, a bass solo with short tremolo accompaniment effect ending on a high A for the sopranos. Dr. Stires, the rector, paid a loving tribute to the memory of George W. Warren, the former organist for thirty years, and said words of appreciation of Mr. Macfarlane, the present organist. Following this came Mendelssohn's F minor sonata, in which Mr. Macfarlane made particularly effective use of the chorale, played on the gallery organ. At the end of the service pieces by Bach, Widor and Wagner were played. Mr. Macfarlane will give a series of organ recitals at the church in the near future.

The first matinee by senior members of the Empire Theatre Dramatic School found the New Empire Theatre filled with those interested, who heard two plays, "Smoke," a play in one act, and "Saint John's Fire," the play now running at Daly's, with Nance O'Neil. Paul A. Tharp made good effect in "Smoke." In "St. John's Fire" Mary Lawton was beyond all expectations; she did not suggest the student, but rather a natural-

born actress. Tall like Miss O'Neil, she equals her in much she does. Willis D. Howe, as the father, too, was excellent. Katharine Keppell was sweetly pretty and natural, while Louise Coleman was very good as the old hag. The Tribune, in a notice of the performance, said:

Mr. Sergeant's pupils gave an astonishingly good representation of Sudermann's play.

The part of Marie (Marikke, this version called her) was played by Mary Lawton, who appeared as Mrs. Dane last year when the school gave "Mrs. Dane's Defense." She is a young woman, who could look Miss O'Neil in the eyes without elevating her glance an inch, and whose mobile face, no less than her figure, is striking. Miss Lawton's voice, on its lower register, is a rich contralto, and when she has learned to keep it on its natural pitch, and forcing it into falsetto or breathless whispering under the stress of emotion, it, too, should prove a valuable equipment. She possesses intelligence, breeding, magnetism and in the earlier scenes of the play, before the climax of the third act forced her, in her inexperience, off her feet, she several times touched and stirred the audience. She easily dominated the stage at all times, leaving no doubt that "Johannsefer" is the tragedy of Marie's heart, not of another's. In fact, she sometimes left too little doubt! The youth who played the father, beneath a wonderful beard, acquitted himself with credit.

The pupils of the school and others are enjoying a course of four lectures on "The True System of Delsarte," given at Carnegie Lyceum, the first Saturday afternoon, December 3. Coming dates are December 17, 3 p. m., and December 10, 8:30 p. m. Though given in French, they were made plain by pantomime, song and speech, and so easily followed.

At the Wirtz Piano School the most active of all seasons is in progress. Saturday afternoon there was a recital by the junior pupils, another by the more advanced young people, and in the evening one by the adult class. To-day, Wednesday, there is to be a musicale at which Clementine Tetedoux, soprano, Lewis Armstrong, baritone, and Conrad Wirtz, pianist, take part. At all these various affairs some highly enjoyable music is heard; the young pupils played with fluency and accuracy, some of them without the notes; the adult pianists do much credit to their teachers, and the musicales, in which professionals participate, are worthy of any pretentious institution.

William H. Barber is giving a series of three musicales at Assembly Hall, the first of which, November 28, found gathered a goodly number of interested people. Mr. Barber played modern piano pieces, his singing touch and facile technic being especially noticeable in Rubinstein's "Barcarolle," Grieg's "Wedding Day," the "Menuetto Scherzando," by Stavenhagen, and Liszt's transcription of "Isolde's Liebestod." Susan Douglas Edson, beautiful in appearance, sang with finish some modern songs, and as encore the original "Kashmiri," which suits her voice well.

At the last musicale, next Monday afternoon, some chamber music is to be played by Mr. Barber, Ludwig Marum, violinist, and Leo Schulz, 'cellist.

Letitia Howard, an advanced pupil of Miss Bisbee, gave a private hearing to invited guests of a program of piano pieces she contemplates playing in a recital, in part as follows:

Toccata and Fugue in D minor.....Bach-Tausig  
Variations in B flat.....Schubert  
Papillons.....Schumann  
Etudes, in E, C sharp and C sharp major.....Chopin  
Nocturne and Waltz.....Chopin

She has poetic appreciation of the music, nice touch and well developed technic, so that she may confidently give a public recital. A tendency to drag andante movements and also stooping position when playing should be corrected.

Many of Henry Gaines Hawn's pupils are either successful teachers or well established public readers. Among the latter are Helen Mercie Schuster, of Cincinnati; Martha S. Gielow, of Alabama; Helen M. Gomes, of Brooklyn; Olivia Sanger Hall, of Indianapolis, and Mrs. Henry A. Powell, of New York.

The Hawn School of the Speech Arts has enrolled more students this year than in any previous season.

D. Frank Ervin, conductor of the People's M. E. Church, is pictured on the front page of the parish paper, followed by pictures of the organ and the junior choir, with sketch

of the good work done there. He conducted the large mass chorus, composed of nine of the leading Methodist choirs of the city, at Carnegie Hall, on the occasion of the Metropolitan thank offering fund meeting. Musicales, open rehearsals, musical lectures, concerts, cantatas in costume, all these various activities are carried on in this church under his direction, aided by the cordial co-operation of the pastor, Rev. Dr. E. A. Dent. December 20 Sullivan's "The Prodigal Son" is to be given.

"The Chimes of Normandy" was given by members of Grace Emmanuel Sunday School, East 116th street, Thursday and Friday evenings. It was the tenth annual entertainment and was most successful, musically and financially. Sadie J. Gregg, as Serpolette, sang with brilliancy and acted with grace; she has learned much of Julian Norman, her teacher. Paula Martin was a sweet Germaine; Messrs. Ottiwell, Somers and Minor did their share, and the choruses were excellent. Piano, organ, strings and wind instruments accompanied well.

Coombs' "First Christmas" is a popular favorite at this period, when choirmasters are looking for tuneful music of high grade for choirs, with solos. Wherever given the work pleases, for it is singable, something like the "Holy City" as to length and difficulty and containing effective solos. The composer has recently scored it for organ and strings.

Ray Lyons, soprano, has a brilliant voice, true and well placed, so that her singing is far superior to that often heard by singers of pretension and position. The modest young lady hardly realizes how well she sings or how high she stands in artistic stature and finish. She recently sang "Ora Pro Nobis" by Piccolomini, Harris' "A Madrigal," Rubinstein's "Romanze" and the Saint-Saëns aria, "My Heart at Thy Sweet Voice," in which her musical impulse and intelligence delighted those who heard her, good critics all.

Irene Collyer, soprano, finds this her best season so far. She has pupils in voice culture, quartet and ballad classes, and coaches for the stage, songs and operas, and is at present engaged in preparing a chorus for a performance of the "Bohemian Girl" at Asbury Park. Thorough musician, able pianist, experienced teacher, Miss Collyer is deservedly busy and increasingly important in the musical life of the metropolis.

Grace Uppington, pianist, a pupil of Joseffy, has appeared at some concerts, notably with the Symphony Orchestra and the New York Ladies' Trio. She has played in New England with the Dufft Quartet, in Assembly Hall, Presbyterian Hall and elsewhere.

Oscar Gareissen, baritone, gave his second studio song recital Monday afternoon, singing six songs by Franz, seven by Schumann and six by Brahms. Detailed mention in our next issue.

James C. Bradford, who conducted the chorus and orchestra in the Madame Ogden-Crane performance of "Pinafore" last week, won much praise for his skill and thorough knowledge. He handled his forces with decision and authority; a good ensemble resulted.

This paper knows of a position in Georgia for a teacher of piano, violin and harmony; \$100 a month at the beginning. Address "Greater New York."

Mrs. James Huntington Dalliba and Miss Dalliba were at home Sunday afternoon, continuing this the first Sunday of each month.

Mrs. J. Elbert Saper is at home the second Wednesday afternoon of each month, 119 West 138th street.

The Cycle Quartet—Reba Cornett, Margaret Keyes, Alfred B. Dickson and Grant Odell—give a concert at Y. M. C. A. Hall, 208 West Twenty-fourth street, Tuesday evening, December 13, Sumner Salter at the piano.

# M. SHOTWELL-PIPER

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Direction: LOUDON G. CHARLTON.

## WASHINGTON.

WASHINGTON, D. C., December 2, 1904.

**R**EGINALD DE KOVEN marked an era in American musical progress yesterday, in the inauguration of an educational series of lectures with orchestral illustrations. This is something that has never been done anywhere, and the value of it in a country where there is no organized system of musical education cannot be estimated. Musical history and literature are taught in the regular class work of the free national music schools of France, where attendance is compulsory and examination assures results, but even there a piano is accompaniment, or at best one or two instruments. It should be fully realized by all thoughtful people that the accomplishment of this novel movement is no sinecure. It means work, gift, musical instinct and time. In view of the popularity of orchestral work in the States, it becomes incumbent upon audiences to become intelligent thereupon. Fossil musicians have been in the habit of browbeating and sitting upon the people, with the absurd and wholly ridiculous idea that absence of knowledge indicated absence of temperament and all musical sense. They merely disgusted and discouraged musical endeavor and enjoyment. Too much praise cannot be given to this young music lover and worker for his endeavor to teach people instead of to destroy one of the best germs of their natures, musical instinct. The manner in which Mr. de Koven takes hold of this task, wholly eliminating the fossil and academic, and making his instruction listenable, impressive, understandable, desirable, young and delightful, absolutely unfossil, is also hailed with delight. Hope revives in the breast of the music lover at the sight and hearing of such valuable work done in such possible fashion.

While this interesting lecture was in progress there was another of great value going on at the University of Music on Beethoven music by Miss von Unschuld, the president, and Johannes Miersch, of her faculty. This in preparation for the next quartet concert of the university to be given on Monday, and which will be devoted to Beethoven. The "Kreutzer" sonata, string quartet, op. 18; trio, op. 97, and a group of Scottish songs for contralto with string and piano accompaniment, form the program. Clara Drew will sing the songs. Last week at the university was marked by a thoroughly enjoyable and most valuable talk upon French songs by Mrs. Chas. W. Thompson, professor of harmony in the school, with illustration by Miss Drew. Mrs. Thompson is a most attractive speaker, with clear enunciation, pleasing expression, winning manner and convincing knowledge of her subject. She is herself a gifted musician, pupil of Mr. MacDowell, and writer upon musical subjects. We should be thoroughly alive to the value of these things happening in our midst.

Creatore, coming to be styled the "incomparable," and justly so, received the largest laurel wreath ever passed over Washington footlights in the midst of his program on Sunday evening. It certainly also contained more ardor, sincerity and unity of appreciation than ever bestowed upon a recipient. It was presented by the Musical Lovers' Knot, of Washington, all of whom are worshippers at the musical genius of this remarkable being. In the work of the Knot the name of Creatore is inspiration, example, and constant education. The wreath was tied with a lover's knot in the Italian colors, and the easel upon which it stood was given by the florists, enthralled, as are all, by the power and beauty of that

unique music. An effort is now on foot to bring Creatore back to Washington for a month's stay, to give a succession of concerts with his most remarkable selections. This should have been done before, but for the lack of a place in which to give such. No one, however impressed by one concert, can have any idea of the impression produced by consecutive hearing. Strings are now to be added to the combination, which has long ago passed out of its idea of "band music." Creatore has gained here like one of his own crescendos.

The following postscript from a letter to a friend written by the eminent pianist Adolf Glose, who then heard the Italian for the first time, speaks the universal sentiment.

"Enjoyed Creatore more than words can ever describe. Was enraptured, entranced beyond all expression. Longing to hear him again. While not a 'cold man' in art feeling myself, I sat dazed on return home, saying to myself, 'That's music!'"

De Pachmann has come and gone. The great pianist scored another of the successes which are usual with him. His audience was good, appreciation shown and the program was representative. The Chopin E flat berceuse, the F minor nocturne, the twenty-fourth prelude, the Turkish march sonata of Mozart, Schumann's "Bird as Prophet" were all enthusiastically applauded. He was in good form, as they say, and the "best people" of Washington were, of course, in the audience.

Ysaye is the next big soloist to be received here. "Carmen" takes place this afternoon, under the direction of the College of Music, performed by its students and taught by Mr. Green, its dramatic teacher, with accompaniment of the Washington Symphony Orchestra, under Mr. de Koven. This unique privilege for students of a school of music is highly appreciated in Washington, and the performance is expected to be a great success. "Red Feather," Mr. de Koven's opera playing here this week, is so much improved over its first representations in New York that it is scarcely recognizable.

Should any of THE MUSICAL COURIER family in Washington not be receiving this paper every week please notify.

Clarence Eddy, the well known organist, is expected in Washington on December 5 to play in connection with the Bischoff concerts, the first of which takes place on that day. Marie Rappold scored a success in connection with the Saengerbund concert this week. She is desired here again. Margaret O'Toole, the harpist, was heard to advantage in work there done also. Pauline H. Clark, the Boston contralto, passed through Washington this week. She has been singing at the St. Louis Exposition, and in concert, church and parlor there and in Wilmington, Del.

FANNIE EDGAR THOMAS.

## BORDEN-LOW IN WASHINGTON.

WASHINGTON, December 1, 1904.

**R**OLLIE BORDEN-LOW, a Southern soprano, now residing in New York, made her first appearance in Washington as a soloist at the second in the series of concerts by the Washington Symphony Orchestra at Chase's Theatre Sunday night. The new singer has a beautiful voice, perfectly placed and even, and her singing is sympathetic and artistic. She revealed tenderness in the prayer from "Tosca," and good musicianship in a group of songs, among them "Dorothea," by De Koven. Mrs. Low has sung abroad and in some of the principal cities in this country. Members of her family have

many friends and acquaintances in Washington who are hoping to have Mrs. Low revisit here soon again. The audience Sunday was one of the largest of the season. Mr. de Koven conducted an interesting program.

Paragraphs of criticisms in the Monday papers follow:

The second of the series of popular concerts by the Washington Symphony Orchestra was given at Chase's last night, the audience showing a large increase over that of last Sunday evening. The program, while characterized as "popular," contained some numbers which are recognized musical masterpieces, and which appeal to the higher musical sensibilities. \* \* \* The solo numbers were contributed by Madame Borden-Low, a singer who possesses a voice of fine quality and a charming power of vocalization. She rendered "The Prayer," from "Tosca," by Puccini, with splendid effect, and charmed with a cluster of songs, including "Dainty Dorothea," by Reginald de Koven.—The Washington Post, November 28, 1904.

A large audience was present at Chase's Theatre last night to hear the second of the series of popular concerts by the Washington Symphony Orchestra. The program contained a few numbers of the "popular" class, but the majority of them were undoubtedly beyond the depth of the uncultured music lover. \* \* \* Madame Borden-Low, who possesses a well cultivated soprano voice, sang four numbers, including "Dainty Dorothea," by De Koven, and "Who Will Buy My Lavender?"—The Washington Times.

The soloist was Mrs. Borden-Low, who gave "The Prayer," from Puccini's "La Tosca," and a group of songs, including De Koven's "Dainty Dorothea." She possesses a good quality of voice, which has evidently been highly cultivated, and she sings with confident assurance and effect. Her work was rewarded with liberal applause by the audience.—The Washington Star.

The Washington Star of Saturday, November 26, published the following advance sketch of Mrs. Low with a portrait of the singer:

Mrs. Rollie Borden-Low, who will be the vocal soloist at the Washington Symphony Orchestra's concert tomorrow night, studied with Achille Rivarde, Romain Busnine, of the Paris Conservatoire; Georg Henschel and Isidore Luckstone. While in Paris she spent several months hunting up old French chansons with well known authorities, learning songs unknown in America. Many of the latter she studied with the composers. Mrs. Borden-Low has the exclusive use of the unpublished orchestrations of Mr. Widor's latest work, "Chansons de Mer," several of them orchestrated especially for her.

Mrs. Borden-Low is the sister of T. J. and J. McK. Borden, formerly of Washington and now of New York.

## Sousa to Europe

**S**OUSA and his band will leave for Europe this month on another annual foreign tour, opening in Liverpool January 6 and gradually moving toward London, where concerts will be given daily at Queen's Hall for three weeks. The Sousa organization consist of sixty-five players, and will remain in Europe until May 1. The soloists are:

Maud Powell, violinist;  
Herbert L. Clark, cornetist;  
J. H. B. Moersman, saxophonist;  
Marshall Lufsky, flutist;  
Leo Zimmermann, trombone;  
Frank Helle, flügelhorn,  
and  
Estelle Lieblich, coloratura soprano.

## Glenn Hall's Engagements.

**G**LENN HALL, the tenor, sang in "The Creation" twice in Winnipeg, November 17 and 18, and gave a private recital with Josef Hofmann in New York city, November 23.

Some of his December engagements are: December 7, recital, Brooklyn; 8th, private recital, New York city; 13th, Maennerchor, Hoboken, N. J.; 14th, "The Messiah" (under Arthur Mess), Albany; 15th, private engagement, New York city; 21st, "The Messiah" (under Arthur Mees), Orange, N. J., and 31st, "The Messiah" (under Arthur Woodruff), Englewood, N. J.

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## PITTSBURG.

PITTSBURG, November 27, 1904.

**A**T the concerts given last week under the leadership of Emil Paur splendid programs were interpreted by the Pittsburgh Orchestra, assisted by Hermann Beyer Hane, the principal 'cellist of this organization, and Edward P. Johnson, tenor, of New York. The numbers given were: Overture, "Egmont" (Beethoven); songs, "Ungehduld," "Wenn ich in Deine Augen seh" (Schumann), "Caecilie" (Strauss); symphony, No. 9, in C major (Schubert); symphonic poem, "Le Rouet d'Omphale" (Saint-Saëns), concerto for violin and orchestra in C minor (De Swert), prelude, "Die Meistersinger" (Wagner). Of the great Schubert symphony Schumann has written "that it would be necessary to transcribe the entire symphony to give even the faintest idea of its intense originality, characterized as it is by brilliancy, novelty of instrumentation, breadth of form and exquisite interchange of emotion." The "Egmont" overture is a part of the music Beethoven wrote to Goethe's play; the great master is said to have drawn his musical inspiration directly from the words of a great poet. Wagner after hearing the "Egmont" music decided to devote himself to music, although previously he had been inclined to be a playwright only. The contrasting pictures in "Le Rouet d'Omphale" are Hercules chafing under bondage and Omphale laughing at his efforts to get free.

Mr. Hane is the principal 'cellist of the Pittsburgh Orchestra, whom Emil Paur chose while abroad because of his faultless technic and fine musical knowledge. At one of the concerts a madrigal was sung by Herbert Witherpoon from the melodrama "Vittoria," by Pietro Floridia, the highly intellectual composer, a noble looking man, whose portrait adorns the outside page of THE MUSICAL COURIER of November 23. The programs bore the name of "Florinda," which was misleading.

Luigi von Kunits, who is concertmaster of the Pittsburgh Orchestra, announces a series of four evenings of chamber music at the Pittsburgh Conservatory Hall, 128 Dithridge street. The dates will be Tuesday, December 13; Thursday, January 12; Tuesday, January 24; Thursday, March 2. The Kunits String Quartet is a good one. The men are Mr. von Kunits, Beyer Hane, J. de Backer and Leo Altman; the latter made a fine impression at Niagara Falls last June. Both he and Mr. von Kunits are well known in America. Mr. Paur has consented to play the Schumann quintet with them.

November 29 the Mozart Club give a concert. The soloists will be Anna G. Clark, soprano; Winifred Richard, contralto; Dan T. Beddoe, tenor (a Pittsburgh church singer); William Harper, baritone, the latter a favorite in Pittsburgh, and who has sung some of the Bach "Passion" music very effectively. These singers, with the assistance of G. A. Kraber, baritone, will sing the solo parts in the second act of "Lohengrin."

A well attended concert was given by Mrs. Robinson at Stevens Hall, West End, Thursday night. The fact that Gernet's orchestra took a prominent part proves that it was worth listening to.

Thanksgiving Day the six hundred and forty-fifth free organ recital was given at Carnegie Hall, Allegheny. Caspar Koch, city organist, arranged the program. The great G minor fugue of Bach, several transcriptions for the organ, notably Mozart's overture to the "Marriage of Figaro," Gounod's grand march from the "Queen of Sheba," and the Eddy fantasy on "Faust" were given. Mr. Koch was assisted by Anna and Elizabeth Ebert, violinists, and E. L. Peterson, baritone.

Free organ recitals are given each Sunday afternoon in Carnegie Music Hall by Edward H. Lemare. A fugue on

the name of Bach, by Liszt, the "Andante Religioso" of Thomé, Best's "Eroica" march, Wagner's "Star of Eve," a brilliant transcription by Lemare, also his pastorate No. 2, in C major, and Schubert's serenade and the overture to Flotow's "Stradella" made one of the very entertaining programs.

James Stephen Martin, who is regarded as the leading vocal teacher in this city, is, as usual, extremely busy. It seems that Emil Paur is intending to have his big orchestra produce Mendelssohn's "Midsummer Night's Dream." He has issued seventy invitations to the leading singers of Pittsburgh, inviting their co-operation. Fifty-seven voices have been selected. The greatest purity of tone is essential. Mr. Martin is drilling the chorus. He says in this respect nothing further could be desired, so it is evident that the very best vocalists have been secured, many of whom are pupils of his.

Genevieve Wheat (a Martin pupil) scored a brilliant success as soloist with the Pittsburgh Orchestra in Youngstown, Ohio, and Findlay, Ohio, and she has now been engaged as contralto soloist with the Thomas Orchestra for fortnight festivals next May. Miss Wheat enjoys the distinction of being the first Pittsburgh singer engaged by that organization.

Quite recently four Martin pupils gave a successful concert at Morgantown, Va. The quartet was composed of the following singers: Katherine Ellis, soprano; Jane Lang, contralto; Edward Vaughn, tenor; Howard J. White, bass. The same people gave a concert there last May.

The following fine program was given recently at Conservatory Hall, the singers being Martin pupils:

O Isis und Osiris, Magic Flute.....Mozart  
Traume.....Wagner  
There Was None to Match Kerekes.....Hungarian  
Love Me or Not.....Seechi  
Howard J. White.

Soli for piano—  
Courante, in E major.....Bach  
Preludes, Nos. 1, 10, 22, 7, op. 28.....Chopin  
Improvisation.....MacDowell  
Moments Musical, No. 3, op. 94.....Schubert  
Sydney M. Hamilton.

Haidenröslein.....Schubert  
Du bist die Ruh.....Schubert  
Thou Brilliant Bird (Pearl of Brazil).....David  
Katherine B. Ellis.

Es Hat Nicht Sollen Sein.....Neesler  
Ich Grolle Nicht.....Schumann  
Faithful Johnnie.....Beethoven  
Shepherd, See Thy Horse's Foaming Mane (Hungarian).....

Soli for piano—  
Grillen.....Schumann  
Waltz Caprice.....Schutte  
Allegro Scherzando, in form of fugue, op. 29.....Pierné  
Mr. Hamilton.

Serenade.....R. Strauss  
Songs My Mother Taught Me.....Dvorák  
Canzonetta.....Meyer-Helmund  
Miss Ellis.

Miss Ellis is a fine lyric soprano, who trills beautifully, and who created a sensation by her beautiful singing of "Thou Brilliant Bird."

Mr. White possesses a sonorous bass voice, and his interpretations are always authoritative and artistic, for he

possesses a very musical temperament, and was particularly effective in Wagner's "Traume," "Ich Grolle Nicht" and the dignified Mozart aria.

VIRGINIA KEENE.

## Hofmann's December Itinerary.

JOSEF HOFMANN'S itinerary for the month of December includes:

- December 1—Brooklyn, N. Y. Recital.  
2—New York city. Waldorf-Astoria.  
3—New York city. Second Recital.  
5—Montreal, Canada. Recital.  
6—Boston, Mass. Kneisel Quartet.  
7—Boston, Mass. Private Recital.  
8—Paterson, N. J. Private Recital.  
9—Yonkers, N. Y. Recital.  
11—Chicago, Ill. Recital afternoon.  
13—Washington, D. C. Recital, Columbia Theatre.  
14—Bridgeport, Conn. Recital.  
15—Montclair, N. J. Recital.  
16—Newark, N. J. Recital in Kruger's Auditorium.  
17—Carnegie Hall, New York city. Young People's Symphony Orchestra.  
25—Carnegie Hall, New York city. Popular recital.  
29—New York city. Teachers' recital at 1:30 p. m.; Baltimore, Md., private recital at 9 p. m.  
30—Philadelphia, Pa. Philadelphia Orchestra.  
31—Philadelphia, Pa. Philadelphia Orchestra.

## Music on Governor's Island.

CAROLINE MABEN FLOWER, the pianist, played at a concert given at the Young Men's Christian Association on Governor's Island Thursday evening of last week. The concert was under the auspices of the Bible Study Club. There was a crowded house and much enthusiasm for the artists. Besides Madame Flower, Rudolph Gowing, a young clarinetist, and May Gilligan, a vocalist, contributed to the program. Madame Flower played Rubinstein's "Kamennoi-Ostrow," Liszt's "Nightingale" and one of her own compositions, "Star Spangled Banner Our Home, Sweet Home." As encores, the pianist performed a Chopin nocturne and repeated her patriotic work.

## Schenck Compositions.

MANAGER UHLRICH, of the Baltimore, Md., Music Hall, has arranged with Elliott Schenck for a concert of his compositions the latter part of December. David Mannes, of New York, will play Mr. Schenck's sonata and other violin pieces, and Jeanne Lane Brooks and Mr. Goff, of the Savage Grand Opera Company, of which Mr. Schenck is a conductor, will render some of his songs. Mr. Schenck will be at the piano.

## Notice.

LETTERS are held at this office addressed to the following persons:

Krehbiel, H. E.  
Travers, Miss Helen.  
Blackmore, John B.  
Armstrong, William.  
Dolmetsch, Mr. and Mrs. Arnold.



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" 20, Chicago.  
" 21, Chicago.  
" 23, Minneapolis.  
" 24, St. Paul.  
" 27, Kansas City.  
" 29, Chicago.

JAN. 30, Evanston.  
" 31, Evanston.  
FEB. 1, Toledo.  
" 3, Pittsburgh.  
" 4, Pittsburgh.  
" 6, St. Louis.  
" 8, Louisville.

FEB. 10, Cincinnati.  
" 11, Cincinnati.  
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## CINCINNATI.

CINCINNATI, December 3, 1904.

**T**HE Symphony Concert in Music Hall yesterday under the direction of Mr. Van der Stucken began the eleventh season of the association and proclaimed in no uncertain tones that it stands for continued progress and higher art elevation. In the construction of the program Mr. van der Stucken realized a lofty ideal and did not overlook the contrasted educational aspect by bringing alongside of Beethoven's sublime symphony some examples of the drawing power of more modern art. In several respects his conception of the "Eroica" had a strong individuality, but it was always based upon thorough conviction and in fullest sympathy with the trend and fabric of the composer.

In the finale an additional supplement of three horns, making six altogether, gave an expression of triumphant glory to the "Presto" that was perfectly irresistible. The immortal second movement, with its funeral march, revealed in its interpretation a sublime picture of emotional contrast in the contemplation of a great battlefield, to express the highest realism by means of the most intense emotional music. To its pulsations the orchestra was nobly responsive. The attack was precise, the expression uniform, and the light and shade were the poetic result of an unswerving unanimity of purpose in all the divisions of the band. The woodwind was delicately attuned to its mission—the oboes and clarinets being of particularly mellow quality. In this connection, too, the horns, with F. Koch as leader, deserve special praise.

The strings sustained their distinction of being the bulwark of the orchestra and played together with the precision of clockwork. The tersely knit texture of the orchestra was prominent in the colossal first movement, and its verve and enthusiasm realized a lofty climax in the last. The finesse of the orchestra—especially in the strings—was best revealed in that mystic composition by Svendsen, "Zorahayda," based upon Washington Irving's legend of the Rose of the Alhambra. It was an ideal performance—beautifully poised and of an elevating inspiration. Smetana's symphonic poem, "Sarka," was another number not very familiar and given with strikingly dramatic contrasts.

Van der Stucken's latest composition—"March Louisiana"—which he wrote by official commission for the opening of the World's Fair, was given its first Cincinnati hearing, and produced a splendid impression. His knowledge of orchestral resources and color comes into constant play—the harmonic construction is scholarly throughout and his use of thematic material exceptionally ingenious. This ingenuity reaches a genuine climax at the close, when he uses snatches of popular airs, such as the "Marseillaise," "Hail Columbia" and "Dixie," with a background of "Old Hundred," treated in an original fashion—and combining them in close texture brings the march to a solemn close. The soloist, Johanna Gadske, renewed the enthusiasm which the Cincinnati public has always showered upon her. Aside from her charming stage personality she has a voice which in power and quality is hardly surpassed by any of the dramatic sopranos of the present day.

The local debut of Bernard Sturm, violinist of the Cincinnati Conservatory of Music, on Monday night, in the Conservatory Hall, was distinctly an event of marked musical interest. Mr. Sturm, who, by the way, is one of the towers of strength among the first violins of the Symphony Orchestra, was assisted by Frances Schuford, pianist, in a striking program, presenting two concertos—the Bruch No. 2, D minor, and the Moszkowski—besides the "Variations Serieuses," from "La Folia," of Corelli, with accompaniment and cadenza by Leonard, and a group of pieces embracing the "Romance" of Arthur Foote, "Spanish Dance" by Sarasate, Walther's "Preislied," Wagner-Wilhelmj and a serenade of his own composition. Mr. Sturm makes at once the impression of being a serious artist, one who is deeply in love with his work. His tone is musical and refined, and in the Walther "Preislied" and the concerto passages asserted itself with dignity and amplitude of tone. The Bruch concerto he interpreted with fine scholarship, and the difficult Moszkowski was given with unwavering clearness of

technic, the thorough musician dominating it always. Not only was there a charming individuality in his reading of the Wagner-Wilhelmj number, but there was fascination in the singing tone which he sustained. His own composition is a beautiful bit of serenade melody, ingeniously orchestrated, and was given da capo. The Corelli variations have most assuredly a serious vein, but their quaint originality was reproduced with scholarly fidelity. Miss Schuford played the piano parts of the concerted numbers with grace and discerning faculty.

Lena Colton, pupil of Signor Mattioli at the College of Music, has made a good impression upon the congregation of the First Presbyterian Church, where she has been engaged as the soprano in the quartet, under the direction of Frederick J. Hoffmann. Miss Colton is from Bellefontaine, Ohio.

Dr. N. J. Elsenheimer, pianist and chorus director of the College of Music, will appear as the soloist with the Cincinnati Symphony Orchestra, under the direction of Frank van der Stucken, at Lexington, Ky. Dr. Elsenheimer will play the Beethoven concerto in C minor, to the first movement of which he has composed a cadenza.

"The Beginning of Polyphonic Music" will be the subject of Mr. Gantvoort's next lecture in the history of music course, which takes place on Wednesday afternoon at 11:30 o'clock at the College of Music.

On Wednesday afternoon, December 14, Lillian Arkell Rixford, of the College of Music, will give the first of a series of three instructive organ recitals in the Odeon. Mrs. Rixford will be assisted by R. W. Hans Seitz, baritone.

Both José Marien and N. J. Elsenheimer, directors of the college orchestra and chorus, respectively, are highly pleased with the result of last Tuesday evening's concert, and far from retiring upon their complete and certainly merited success immediately called rehearsals for the two days following the concert, and were rewarded by seeing a large attendance. Despite the fact that there are about 100 trained voices now in the chorus, few more altos and second sopranos, of desirable material, will be accepted. Rehearsals will be held regularly for the next concert.

By request A. J. Gantvoort will give a lecture on the two new operas to be given in English at the Odeon. "Othello" and "La Bohème," which will be presented in English for the first time in Cincinnati next week by the Savage forces, will be a treat to the musical public. All local musicians, professional and student, as well as devotees of opera in general, are invited to attend Mr. Gantvoort's lecture. It will take place on next Friday afternoon at 1:30 o'clock.

The Cincinnati introduction of one of the former Metropolitan Opera artists in the person of Dr. W. Del Harta, tenor, on Wednesday evening, November 30, in the Odeon, was an event of uncommon interest. Dr. Del Harta was assisted by two young musicians of rising distinction—George Hammer, violinist, and Clarence Adler, pianist—both of the College of Music. Dr. Del Harta's training for grand opera was plainly evident in the dramatic style of his singing, which was best in the operatic selections, in which his intensity suggested the atmosphere of the stage. His interpretation of the arioso, "On With the Motley," from "Pagliacci," was a weird picture of operatic realism, and revealed a tenor voice of highly dramatic capacity. In the five children's songs by Pirani he drew the character sketches with artistic delicacy and fine control. So also was there poetic refinement in his singing of De Lara's "The Garden of Sleep." Another group of songs which was genuinely interesting brought out some gems by Kuecken, Newcomb and Hugo Wolf, besides three songs from "The Trumpeter of Sackkingen." The cradle song of Brahms and Shelley's "The Resurrection," with violin obligato by Mr. Hammer, rounded out a diversified spread

of song literature. Mr. Hammer surprised the audience with the poetic beauty and temperament of his playing in the Wilhelmj romanza and the Wienawski "Obertass" mazurka. As an encore he played fascinatingly Godard's berceuse. Mr. Adler gave with matured tone production and excellent technic the gavotte of Bach-Saint-Saëns and the Chopin impromptu in A flat, playing as an encore a crescendo by Lasson, a new Russian composer.

Not since the days that the college choir, under the direction of Bush W. Foley, was the particular pride of that institution, and set the pace for other institutions and established a genuine high art standard which was afterward reaffirmed by the superb work of Van der Stucken, did the college chorus again assert its claim to distinction until the concert last Tuesday evening, when a new Gideon appeared in the person of Dr. N. J. Elsenheimer to lead the reorganized forces to honor and glory.

The amount of labor and energy such results as were in evidence represent cannot be easily overestimated, and Dr. Elsenheimer, with his chorus of nearly 100 female voices, is to be congratulated. The beautiful balancing of the voices was only surpassed by their freshness and positive musical tone quality. A band that was perfectly elastic to the demands of the music, in full swing with its inspiration and ever pliant to the demands of light and shade in the color scheme of expression! The selections were of a high order of interest—with a classic uplifting tendency, relieved by lighter numbers. The powerful spirit of Brahms never grasped more beautiful and strongly religious sentiment than what he expressed in his "Ave Maria," and his harmonies found a genuine sympathy and convincing interpretation in the work of the chorus. Such subtleties of expression and crescendos as make up the details of a tone picture were thoroughly realized by Dr. Elsenheimer's forces.

Perhaps the selection from Liszt's "St. Elizabeth" was the most interesting. The character of Lassen's Spanish gypsy girl was sustained to the full value of its local coloring, but it was in "The Water Fay" of Horatio Parker that the mettle of the chorus, its vivacity and swing, were brought out best.

The incidental solo by Minnie Brueggemann was given with genuine temperament, and the number pleased so well that it was given da capo. So also were the incidental solos by Flora Schwartz, Inez Monfort and Amy Nelson in the Liszt number quite in keeping with the high character of the singing. Side by side of the chorus the orchestra maintained an equally artistic standard under the direction of José Marien, and it can only be stated as a matter of fact that such educational results may be witnessed rarely anywhere else.

The soloist of the evening, Emma Beiser, emphasized her position among the best pianists trained by the College of Music. Her reading of the Liszt tarentelle and canzone, from "Venezia e Napoli" was lucid and brilliant, and a genuine type of musicianship pervaded her performance of the first movement from Pierre's concerto C minor, with orchestra, organ and second piano accompaniment. An oboe solo, by Flegier, with string orchestra, was remarkably well played by Walter Esberger. The heart of the orchestra's success was found in the two Grieg numbers, "Herzwunden" and "Der Frueling." Octavia Stevenson opened the concert with the organ prelude and fugue in E minor by Bach.

Pupils of Henry A. Ditzel gave a piano recital this afternoon. The performers were Eva Leslie, Blanche Monroe, Ralph Linkert, Mary Louise Patterson, Etta Templeton, Anna Logers, Nora Schenk, Georgiana Diefenback and Mr. Ditzel. A remarkable program was presented, including big works by Chopin, Liszt and Beethoven, and a balade and waltz by Mr. Ditzel. J. A. HOMAN.

## Stoffregen Engaged as Soloist.

ELFRIEDE STOFFREGEN, the German pianist, who made her American debut at Mendelssohn Hall, November 17, is engaged as soloist for the first concert by the Brooklyn Choral Art Society, December 21. The concert will be given at Association Hall.

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## Musical People.

**Muscatine, Ia.**—Amalia Schmidt Gobble and Prof. Charles Grade took part in a recent concert.

**Mauch Chunk, Pa.**—The young students who are receiving instructions in music from Mame Israel gave their second annual musicale not long ago.

**Columbia, S. C.**—Mrs. A. D. Merkley, of Columbia College, recently gave an organ recital, assisted by Louise Hughes and the College Chorus.

**Wylam, Ala.**—Mrs. A. H. Sawyer gave a recital for her music pupils recently at her residence.

**Des Moines, Ia.**—A piano recital was given recently by Prof. Heinrich Pfützner, the new director of the piano department of the Des Moines Musical College.

**Bloomington, Ill.**—Pupils of the Litta Conservatory of Music gave a recital recently.

**Yonkers, N. Y.**—An informal musicale was given not long ago at the home of Mr. and Mrs. Benjamin Sullard, 12 Hawthorne avenue.

**Springfield, Mass.**—Mr. and Mrs. Albert H. Taylor, of 64 Monmouth street, gave a musicale at their home recently.

**Ann Arbor, Mich.**—Henri Ern, William Howland and Albert Lockwood gave the faculty concert at the University School of Music.

**Elgin, Ill.**—Adelaide Kromer gave a piano recital not long ago at her home, No. 644 St. Charles street, assisted by Edna Ballou, soprano, and Alta Andrews, violin; Lillian Redeker and Ella Andrews, accompanists.

**Meriden, Conn.**—Frederick B. Hill's pupils, assisted by Mrs. Arthur M. Brooks, Elsie Parker Lyon and George W. Samson, gave a recital at his residence recently.

**Beaver, Pa.**—The pupils of the class of Belle Andriesen gave a recital recently.

**Portland, Ore.**—The Dauphin Institute opened its Tuesday series with a musical evening given by David H. Grosch, George W. Updegrove and Frederic C. Martin.

**Raleigh, N. C.**—The recital given at the Baptist University introduced the music teachers engaged this year, E. Louise Hopkins and A. C. Jackson, vocalists; Elizabeth D. Burt, pianist, and Emma V. Anderson, violinist.

**Jacksonville, Fla.**—Mrs. G. W. Gilmour's musicale for the benefit of St. John's building fund was held recently at 332 East Monroe street. Mrs. Gilmour was assisted by her daughter, Mrs. J. C. Russell, members of St. John's choir, Mrs. Levy, Professor Meyers and Tom Elmore.

**Decatur, Ill.**—Frances V. Melton gave a piano recital recently at the James Millikin University, assisted by Carola Loos-Tooker, mezzo soprano. Frederick H. Baker was the accompanist.

**Lincoln, Ill.**—A musicale was given recently by Ida Johnston, at her home, 143 Eleventh street. Mrs. H. L. Olds, Mrs. James E. Hoblit, Helene Johnston and Miss Brown took part in the program.

**Roanoke, Va.**—The work of Bruno Michaelis, of Hollins Institute, with violin, as well as that of Elizabeth Frost, pianist, of the same institution, was a source of pleasure to the audience at a recent recital, while the singing of Miss Huncke, of Virginia College, was a feature of the evening.

**Louisville, Ky.**—The pupils of Matthias R. Oliver gave a recital not long ago, with Caroline Barbour as accompanist.

**Pittsfield, Mass.**—The first of the series of monthly recitals by the pupils of Louise P. Shedd was held at her studio recently.

**Painted Post, N. Y.**—Iva Ostrander, of Painted Post, assisted by Helen Guile, of Corning, gave a recital recently.

**Nashville, Tenn.**—A piano recital was given by Emil Winkler and Mary Falconer Winkler, at Ward Seminary, not long ago. The program consisted of compositions by Chopin, Weber, Tausig, Liszt, Mason and a group of three by Mr. Winkler, one of the performers of the evening.

**Indianapolis, Ind.**—Litta Grimm, of Winchester, Ind., gave a concert recently at the German House.

**Bangor, Me.**—Abbie N. Garland gave a talk recently before the classes of the Bangor Piano School on the subject of the principal works of Bach and the development of the piano. Miss Garland illustrated her talk with pictures of M. Steinert's collection of old string instruments, and the talk was full of interest to the pupils. Arthur Beaupre played the prelude of fugue in C minor, and Ruth Whitman played a minuet by Bach.

**Elgin, Ill.**—Many friends of Dolly Shimp and others who appeared on the program were at the recital given by her at the residence of Constantine Lang, No. 432 Du Page



HE UNDERSTANDS CHOPIN.

street recently. The soloist was assisted by Misses Lang and Ruch, Frank Goodrow, and the Misses Swanson, Young, Olson, Marckhoff and Cornell.

**Salamanca, N. Y.**—A recital was given by the pupils of Morna Kenyon, assisted by Mrs. H. R. Finch, soprano, at the Congregational Church recently.

**Dubuque, Ia.**—The advanced pupils of the Academy of Music recently gave a piano recital, assisted by Maud Marshall and Lilian Mueller, accompanist. Three graduates of 1904, Clara Thormann, Ethel Scott and Mary Riley, also took part.

**Riders Mills, N. Y.**—A concert was recently given by Mrs. Van Vliet, the Misses Lamont, Mr. Fitzpatrick and Rev. Mr. and Mrs. Wilson.

**Seymour, Ind.**—Grace Conner and her music pupils gave a recital recently in Mrs. O. S. Guernsey's piano rooms.

**Aurora, Ill.**—A piano recital was given at the home of Idella Mae Beales recently, assisted by Irwin and Blythe Caiman, soloists. The affair was participated in by five of her pupils in the first and second grades.

**Springfield, Ohio.**—A musicale was given recently by Eva Grove, of Stanton avenue, in honor of Miss Grace Moralee.

**Jackson, Mich.**—A song recital was recently given by Freda Brown, assisted by G. Arthur De Pew and Sam I. Slade, of Detroit.

**Fredonia, N. Y.**—A piano recital was given in the music studio of the Normal School Building not long ago by Marianne Clarke and Georgia Ticknor, of Dunkirk.

**Richmond, Va.**—The second pupils' recital at the Conservatory of Music was given in the conservatory building, 505 East Grace street.

**Fresno, Cal.**—Arthur Wahlberg is musical director of the Presbyterian Church and the choir comprises Mrs. Ralph Arthur Powell, soloist; Meta Hume, Mrs. J. N. Bostick, Blanche B. Pierce, Rosalie Hamilton, Pearl Vander, Mrs. W. F. Forsey, Mrs. S. F. Glasgow, Mrs. W. F. Baird, Minnie E. Marshall, Elsie Smith, Ethel Baird, S. F.

Glasgow, H. Kerr, Ivan C. McIndoo, C. E. Elmore, L. L. Archibald, Louis Eccleston, Will Marshall, Chas. W. Barrett, D. C. Leonard, C. W. Beall, W. F. Baird, Willard Bates, C. A. Anderson; Mrs. D. C. Leonard, organist.

**Newburgh, N. Y.**—A piano recital was recently given by Miss Bradley's pupils at the home of S. G. Bradley, 19 South Liberty street, Washington Heights.

**Salt Lake City, Utah.**—Brigham M. Young, Jr., violinist, was recently given a testimonial concert. Among the patrons were Willard Weihe, Arthur Shepherd, Emma Ramsey, C. J. Thomas, George D. Pyper, H. G. Whitney, J. D. Spencer, Hugh W. Dougall, G. H. Schettler, C. D. Schettler and Anton Pederson.

### Thatcher a Versatile Singer.

JUSTIN THATCHER is rapidly becoming known as a tenor singer of unusual ability. Besides singing in one of the large churches in New York city, he has recently accepted a position with Temple B'nai Jeshurun, at Newark, N. J. Mr. Thatcher sings December 11 at Passaic, N. J., in Barnby's "Rebekah," and with the Amateur Glee Club, of New York, at their next concert.

The following notices show him equally at home either in oratorio, church, recital or opera work:

Justin Thatcher was easily the feature of the "Swan and Skylark." His voice, full of expression and with a sweetness which is given to few tenors, was heard at its best in the "Song of the Swan," which will linger in the ears of all who heard its sad strains. Members of the orchestra and the soloist who came with Mr. Herbert were struck with the beauty of Mr. Thatcher's singing, and all expressed their hearty admiration of his work.—Nashville News.

Mr. Thatcher, the tenor of the Third Presbyterian Church, of this city, has a robust tenor voice of excellent quality, and enunciation is particularly good. Mr. Thatcher received his musical education in Boston, and was a member of a choir there before he came to Chicago.—Chicago Post.

Mr. Thatcher, who is well known in the music world, came to Montgomery with a fine reputation, which his work on Monday evening beautifully sustained. He has a brilliant tenor voice, excelling especially in his high notes, which are of purest quality, true and clear. His entire performance was characterized with artistic finish.—Advertiser, Montgomery, Ala.

Justin Thatcher as Don Cesar de Bazan ("Maritana") was very nearly perfect, and his beautiful tenor voice seemed especially adapted to the music of his role.—New Era, Birmingham, Ala.

### Becker Lecture-Musicales.

THE tenth season of Gustav L. Becker's lecture-musicales opened at his home, 1 West 104th street, on Saturday afternoon. The subject was "Tributes of Great Musicians to Sebastian Bach," and each of the pupils who illustrated bracketed with a number by Bach a number by a composer who had acknowledged his indebtedness to the master. The lecturer touched briefly upon the reasons for the position of Bach in the history of music.

By a curious coincidence the Neue Bach Gesellschaft, of Leipzig, of which Mr. Becker is a member, sent him a large heliograph portrait of Bach that arrived the night before the lecture, and was on exhibition then. Another coincidence was that after the subject for this lecture had been announced it was remembered that the first of these musicales, just ten years ago, was an illustrated lecture on Bach. This was recalled by several guests who had attended the first musicale. The assisting artist, Marguerite Steinberger, soprano, was much applauded for two groups of songs. The usual social hour followed.

### A Pupil of Victor Harris.

FIELDING ROSELLE, the well known mezzo contralto, a pupil of Victor Harris, is to be the soloist at the first concert this season of the Haydn Orchestra, of Orange, N. J., at the Orange Music Hall, Wednesday, December 14. Miss Roselle will sing songs by Hugo Wolf, Van Eyken, Willeby, Victor Harris and Cowen.

### Baritone Wins Scholarship.

HORACE J. GOODWIN, a baritone, has been awarded the opera scholarship given by the Stanhope-Wheatcroft Dramatic School. There were a large number of competitors. Mr. Goodwin is a pupil of Walter J. Young, Carnegie Hall.

# JOSEF HOFMANN

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## SAN FRANCISCO.

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SAN FRANCISCO, November 28, 1904.

**T**HIS is one of the most interesting musical seasons in the career of San Francisco from many points of view. Our city is rapidly taking her place among the really important musical centres of the world and the next five years will show a progress hitherto unthought of. The early part of the new year is fraught with musical attractions of the highest order, which have already been enumerated in these columns, and next month will bring us Paderewski, whose success here, all along the Coast, some ten years ago, was unparalleled. The dates for Paderewski's concerts have been definitely fixed upon and are to begin immediately on his arrival from Australia. They will take place at the Alhambra Theatre, under the Coast direction of W. L. Greenbaum, to whom we owe the privilege of hearing many of the best known of the world's great artists. The concerts are dated for December 17, a matinee concert; Monday evening, December 19, and Wednesday evening, December 21.

Fannie Francisca repeated her artistic success of Sunday afternoon, November 20, in performances of "Lucia" on Friday night and Saturday afternoon. In both events the house was sold out and standing room at a premium.

At Trinity Episcopal Church last evening a memorial service was given in respect to the late Rev. Edward Bentley Church, priest of the church and Knight Templar. The Knights Templars attended in a body; the service was conducted by five Episcopal priests and the sermon delivered by the Rev. Dr. Clappett, rector of Trinity, in which he paid a tribute to the memory of the deceased. The choir was in splendid form and the following program, under the direction of Louis H. Eaton, was sung: Processional Hymn, 403; "Sanctus" (Gounod), the tenor solo by Mr. Rosenkranz; "Hear My Prayer," Mendelssohn, with solo, "Had I the Wings of a Dove," by Miss Flynn; hymns 408 and 672, orison 535, recessional hymn 404, postlude (organ) allegro from fourth sonata, Guilman.

A thoroughly enjoyable concert was given by the Mansfeldt Club, on Friday evening, in every instance the pupils showing their splendid training, in which the individuality of the performer had been allowed to develop. This was demonstrated in the most interesting manner as each young pianist performed her numbers, the style of each one being so distinctly different. Miss Duke and Miss Stocking each showed a brilliant technic and an assured manner in the rendition of difficult numbers, the work being especially clean and satisfactory. Miss Baldwin is artistically poetic in her interpretation, playing with delightful ease and finesse. Her phrasing and execution go to show the inherent artist and justify Mr. Mansfeldt's prediction for her future success. Miss Pratt played the "Vogel als Prophet" of Schumann with a diction and clarity. In the twelfth rhapsody she played with an abandon that goes far to show what this young pianist may become with proper work. Miss Baldwin's numbers were all from the pen of Albert I. Elkus and received quite an ovation. The "Bagatelle" was a dainty bit of an entirely different style from the young composer's other works and came as a pleasing surprise, proving as it did an unsuspected versatility of musical thought. The young man was present and received many warm congratulations, which he modestly transferred to Miss Baldwin, accrediting her interpretation with his success.

The second concert of the fall season at Hopkins Art Institute was given Friday night, Thursday, the regular evening, being Thanksgiving. The program was under the direction of Sir Henry Heyman, who delighted the audience by himself giving violin solos in his artistic style. Sir Henry is seldom heard in public, and for this reason it is an event when his name appears on a program.

The Mansfeldt-Kopta Quintet are to give a concert in the Congregational Church at Sacramento, Thursday night,

December 1. The Sinding quintet will be performed with Mrs. Oscar Mansfeldt at the piano, and Messrs. Kopta, Josephs, Heinsen and Lada in the string quartet. A feature of the program will be the "Kreutzer" sonata, of Beethoven, which will be performed by Mrs. Mansfeldt and Wenzel Kopta. The capital city is blessed with a very discerning musical community, and there will doubtless be a packed house to hear these artists. The concert will be under the auspices of the Sacramento Saturday Club.

The interest that not alone San Francisco but the whole musical world has felt in the career of Alma Stencel will make the announcement that she has a cousin of the same age who is working with a career in view a more pleasing item of news. The young lady in question is a slender auburn haired little girl, who studied in Los Angeles until it seemed necessary to give her greater advantages, according to her very apparent talent. This led to a sojourn in Europe, where little Gertrude Cohen studied assiduously under Godowsky, achieving such technic, in addition to a natural genius for interpretation, that on her return, when she appeared in a piano recital at the Dobinson Auditorium in Los Angeles, her native city, the press spoke in the most glowing terms of her prowess. Mrs. Cohen will take Gertrude again to Europe to finish her musical education and prepare her for a career, as soon as her plans are completed. It is a strong mark of heritage that one family should develop two so young and thoroughly talented artists as Alma Stencel and Gertrude Cohen.

A concert of unusual interest was given last week at Century Hall by Mary Pasmore, assisted by Lillian Spink, violin; Dorothy Pasmore, cello; Charles Trowbridge, tenor; John Ray Lewis, viola; Ada Clement and H. B. Pasmore accompanists. The participants were all very young, which made the excellence of the manner in which a difficult program was rendered a matter of surprise, except that it is well known that the training began with very tender years, and has continued unrelentingly ever since. Miss Pasmore plays with ease and fluency, with fine technical and intelligent understanding of her subject, a strong, supple wrist and beautiful, smooth bow.

She was warmly and deservedly encoered after every number. Mr. Trowbridge, though a tenor, shows a warm baritone coloring in his voice that is of truly delightful quality. His tone production was easy, and his enunciation perfect. Mr. Trowbridge is a pupil of H. B. Pasmore. The violinists are all pupils of Henry Holms, once well known as violinist to the late Queen Victoria, now fortunately for us a citizen of San Francisco. Dorothy Pasmore is studying under Arthur Weiss. The string quartet showed no lack of artistic finish.

This afternoon at the Starr King Unitarian Church Mrs. Arthur Fickenscher gave a program of children's songs. Mrs. Fickenscher is soon to give a song recital before the Century Club, particulars of which will be given next week.

Tonight the pupils of Samuel Adelstein appear in a mandolin musicale at Native Sons Hall, assisted by Helen Heath, soprano, and Amon Cain, baritone.

Tonight also the Ben Greet London Players, starring Constance Crawley, appear in the first production in San Francisco of Charles Mills Gayley's "Star of Bethlehem" at Lyric Hall, direction Will L. Greenbaum. Tomorrow evening Josephine and Blanche Coonan in a piano and violin recital at Steinway Hall, and Ida Muriel Wolfe, soprano, in a song recital at Century Hall. On Friday night, December 2, the Howe Club in concert at Native Sons' Hall.

At the Tivoli Opera House a particularly good presentation of the musical comedy, "King Dodo," opened last night to a crowded house. The Tivoli has probably done more to foster a continuation of musical interest in the minds of the fickle public than any other influence

that has so far been brought to bear. This is, however, the first season in many years that has denied us grand opera, and we miss it. However, the nearness of the Savage and Conried engagements is compensation enough. The opportunity to hear grand opera will be seized with avidity, and the season be none too long to accommodate the impatient and hungry throngs of music lovers.

MRS. A. WEDMORE JONES.

## A RISING AMERICAN COMPOSER.

**I**N all the long and growing list of our American composers, particularly those of the younger school, none has attained to more rapid or resounding significance than William G. Hammond, the maker of songs which have recently been sung in the metropolis by such eminent artists as Madame Gadski and David Bispham.

Long known as one of Brooklyn's best organists, Mr. Hammond's modesty prevented his gifts as a composer from finding the open until some of his friends discovered a few of the Hammond lyrics, and insisted on obtaining for them the popularity which a public hearing was almost certain to bring. From the very start Mr. Hammond's sponsors proved themselves to be influential and effective, for they made the public hearings possible, and Mr. Hammond's music did the rest. One of the first to recognize the exceptional merits of the Hammond songs was David Bispham, who lent his powerful aid at a concert given last year by the composer at Memorial Hall, Brooklyn. One printed account of the affair says that the audience "not only enjoyed the entertainment but before the program was half through became enthusiastic." Of Mr. Bispham's singing and of the Hammond songs which he chose for performance the same newspaper said: "It is not too much to say that the compositions compared very favorably with the numbers by composers of established fame. As lyric flights they are in the first rank, and music lovers here must acknowledge that there is something akin to genius in Mr. Hammond's song compositions. Although the singing of the numbers by Mr. Bispham brought out all their beauty, yet the songs are evidently so original and forceful in themselves that they should become popular on the concert platform." The songs that were picked out for special praise were "Cloud Shadows," "Night Song" and "Cupid's Wings." In the same notice most flattering praise was given also to Mr. Hammond's piano playing, and the account winds up by saying that "few concerts in Brooklyn were so enjoyable as that given by Mr. Hammond and Mr. Bispham."

"A Song of Love" is another of the Hammond lyrics which have found favor on the concert platform, and Katherine Fisk uses it as one of the regular numbers in her repertory. When she sang it not long ago in South Norwalk, Mr. Hammond had the distinction of being asked to play the accompaniment. In looking up the record of Mr. Hammond's achievements we find mention of his song "Recompense," which Mrs. Fisk sang in Minneapolis. The Tribune, of that city, wrote: "It is a fine composition, calling for great expression in its rendering, and was received with enthusiastic applause."

One of Mr. Hammond's prized possessions is a letter from Madame Nordica's accompanist, as follows:

NEW YORK, HOTEL MANHATTAN.

DEAR MR. HAMMOND—Madame Nordica sang with much success two of your German songs during her tour, and would like very much to have all your compositions which you deem suitable for her, to look them over. Please call and let me know which of them you prefer to have her do.

Yours,

ROMAYNE SIMMONS.

Madame Nordica eventually selected the same songs which were also chosen by Madame Gadski, and those two artists have spread Mr. Hammond's fame far and wide and created the vogue which his songs now enjoy.

All the Hammond compositions are distinguished by facile flow of melody, refined sentiment, skillful musical workmanship and indisputable effectiveness. The publishers report a constantly increasing demand for these songs, and that tells a more potent tale than all the mere newspaper praise in the world. William G. Hammond is still a young man, and at the outset of his career. He will bear watching in the evolution of American music for the next decade or so.

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## ATLANTA.

ATLANTA, Ga., November 26, 1904.

FOR some reason the musical season is slow in opening up this year, but December promises to be full of musical events.

November 16 a very delightful concert was held at the Sacred Heart Church for the benefit of the organ fund. This concert introduced two new musicians to the Atlanta public. May Frances Waldo has come to this city to take charge of the violin department at Cox College. She is a violinist of exceptional ability. Her readings are vigorous, with a sureness of technic that can master difficulties with ease, and that can sustain the prolonged tones without a waver. She will rank with the best in our city. R. D. Armour has a true tenor voice, and not, as one often hears, a forced up baritone. It is rich, musical and powerful, but his interpretations are nervous, his contrasts abrupt. He has, though, a voice capable of great things, and rightly used it will bring him to prominence.

Mary O'Brien, our favorite contralto, was at her best. Her perfect breath control is one of her strong points. The beautiful effect of her diminishing tones is always a source of delight.

Dr. J. Lewis Browne was the other artists who appeared, and he presided over the organ in his own magnetic way. Following is the program:

Sonata, No. 4, in A minor, op. 98.....Rheinberger  
Fuga Cromatica.

Dr. J. Lewis Browne.  
Recitative, Ye People, Read Your Hearts.....Mendelssohn  
Aria, If With All Your Hearts (Elijah).....Mendelssohn  
R. D. Armour.

Invocation.....Borowski  
May Frances Waldo.

Prelude in G major.....Bach  
Chant Pastorale.....Dubois

Dr. Browne.  
Salve Regina.....Parker

Mary O'Brien.  
Lead, Kindly Light.....Evans

Mr. Armour.  
Romanza.....Browne

Miss Waldo.  
Berceuse.....Read

Dr. Browne.  
O Paradise.....Browne

Mrs. O'Brien.  
Marche Pittoresque.....Kroeger

Dr. Browne.

The Klindworth Conservatory of Music gave a pupils' recital on the 17th. Those taking part were Robert Weinmeister, Harry Schlesinger, James Bonner, Marie Pappenheimer, Rosina Asmus, Maude Benton, Carrie Samford, E. Ione Warnock, Frank Wiser, Paul Donehoo, Edna Saville, Carrie Mae Griffin and Hanna Spiro.

The Masters' Club, with the newly elected president, Pauline Hope, presiding, held a meeting at the Jackson School of Music recently. Those taking part were Carolyn Porter King, Gladys Dunson, Nellie Joe Johnson, Pauline Hope, Thyra Ware, Jeannette Lowndes, Ellen Reed Lyons, Emily Hillyer Cassin, Elizabeth Dunson, Mary Edwards King, Mary Moore, Marie Moore, Mary Kendrick, Ethel Wilkins, Elvira Westmoreland, Angie Harding, Masters Marshall Norman, George Hope and Bernard Wilkins.

The coming of Campanari and his company, which includes Ruby Cutter Savage, soprano; Dorothy Hoyle, vio-

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linist, and Ward Stephens, pianist and accompanist, is being looked forward to with much pleasure. They will appear at the Marist College Hall on December 7.

BERTHA HARWOOD.

## Hanchett Lecture-Recitals.

DR. HENRY G. HANCHETT'S recital season is likely to largely exceed that of any previous year. Last week he played four recitals, three of them having as the program his "Life Story in Tones." This is a sort of translation into music of Shakespeare's "Seven Ages of Man." It does not make much use of the incidents of the ages which Shakespeare causes Jaques to recite, but shows the schoolboy more pleasantly employed than in "creeping like snail unwillingly to school," and the soldier more considerate of his influence than when using "strange oaths" and showing himself "sudden and quick in quarrel." The program gives musical expression to a long series of emotions suitable to various life experiences running from the cradle to the grave, the pieces gaining notably in power and significance not only by the feeling interpretation they receive but also from their carefully studied juxtaposition. The pieces in several instances are not played entire, but only so far as they serve to arouse the particular emotional state desired. In a number of cases two successive pieces are played without a break, as if a continuous composition. Dr. Hanchett is booked for an extensive tour with this program, beginning at the Drexel Institute in Philadelphia on January 12 and ending more than a month later in Wisconsin. Subsequent tours to Nova Scotia, Pennsylvania and probably to Texas are already partially arranged. Tonight Dr. Hanchett plays his fifth recital on "Models of Musical Composition" at the Y. M. H. A., Ninety-second street and Lexington avenue, and a week from tonight the last recital in this course on "Modes of Musical Composition." Both recitals are under the auspices of the Board of Education, are entirely free to the public without tickets (but the doors are locked at 8 o'clock against all tardy comers), and contain a number of interesting and brilliant compositions.

## Virgil Recital at Borough Park.

MRS. A. M. VIRGIL gave a recital at Borough Park Club house Saturday evening, December 3. The players were Jennie Quinn, Adele Katz and Warner M. Hawkins, three talented pupils of the school.

Criticisms on the playing of the first two have often been given in these columns. Their playing on Saturday night surpassed any of their previous efforts. It will be remembered that they are school children, and in consideration of this their playing is all the more remarkable and reflects not only credit on their ability, but also exemplifies the fact that their instruction must be of a superior order.

Warner M. Hawkins, a young student under the tuition of Mrs. A. M. Virgil, who is just beginning to participate in public concerts, gives promise of becoming both a brilliant and poetical player.

Preceding the playing of the program by the above players, two little girls, Edna Horner and Florence Reaney, pupils of Mabel Cilley, of Borough Park, who is meeting with great success as a Virgil teacher, gave interesting illustrations of the work they had accomplished this fall, which shows thorough teaching on the part of Miss Cilley.

## The Mustel Organ at Hastings' Home.

FRANK SEYMOUR HASTINGS invited a company, among whom were many well known organists, to hear the Mustel organ, played by M. Mustel; Grace Morel Dickman, contralto, and Clarence Eddy, the last named on this occasion becoming a pianist, excepting for the opening piece, Hastings' melodious "Legende," which he played on the organ. Much enjoyment was derived from the various compositions played by M. Mustel. In the list were pieces by Guilman, Massenet, Lemmens, Dubois, Widor and other standard French composers. The instrument, already referred to in this paper, is a marvel in sympathetic tone and capacity for expression.

Mrs. Dickman, contralto, sang arias by Gounod and Ponchielli, and, responding to applause, "O Weine Nicht." Mr. Eddy participated with M. Mustel in the performance of works for piano and organ, and played the accompaniments for Mrs. Dickman with fine sympathy and taste.

## Galloway-Rio Nuptials.

MARIE LOUISE RIOTTE has issued cards announcing the marriage of her daughter, Anita Rio, to J. Armour Galloway. Both artists are well known to the readers of THE MUSICAL COURIER.

## MILWAUKEE.

MILWAUKEE, December 2, 1904.

THE first Aschenbroedel symphony concert, given at the Pabst Theatre November 25, was of more than ordinary significance, and we are almost persuaded to believe that it will prove but a first step in a great advance in music here in the near future. The concert was from an artistic standpoint a success beyond even our highest expectations. The program itself was well chosen and of exactly the right length, while the orchestra played with a unanimity of spirit, a clearness and precision, and careful attention to shading and nuance that carried conviction with it, and was enjoyable in very high degree. Full credit for this must be accorded the conductor, Herman Zeitz, for not only did he lead the orchestra in a composed and thoroughly musicianly manner but he gave as well a thoughtful, clearly defined and thoroughly live reading of the score, displaying we should say a decided natural talent or bent for the task in hand. The "Meistersinger Vorspiel," with which the program opened, worked up to a final climax that was genuinely stirring. The "Peer Gynt" suite was neatly, deftly done, and could hardly have been improved upon, so aptly was the spirit of each movement caught and skillfully executed. The Saint-Saëns "Danse Macabre" and the Berlioz overture, "Benvenuto Cellini," likewise deserved the hearty reception given them. Hans Bruening gave an enjoyable rendering of the Liszt E flat major concerto, this artist's perfect technic being called to happy demand. The orchestra here again achieved an important success in its finely balanced and nicely studied accompaniment, opening up a new field of opportunity for Milwaukee musicians in the realm of concerto literature. Leonard Jaffe outdid even himself in the masterful rendering of the Bach "Chaconne" in interpretation and in wealth and beauty of tone, winning an honored place among the real artists of the violin.

The Milwaukee A Capella Choir gave its first concert of the season at the Pabst on Monday last, presenting a number of Mendelssohn choruses; one by Mr. Salbach, the leader; one of Hugo Kaun; the "Kol Nidrei," of Bruch, and others. The interest in and keen enjoyment of the great Anton Hekking, the Dutch 'cellist, rather put in the background the very commendable efforts of the chorus. Hekking is without cavil an artist of the very highest rank, and thereto a man, too, in the fullest sense of the word, with a heart and mind that speak with power and beauty through the medium of his music.

Ella Smith gave the clearest and most genuinely instructive exposition, analysis and interpretation of the fugue before the Upmediate Club Saturday last that it has ever been our good fortune to hear, playing and illustrating from Fugues II, IV, XII and XV of Book I, and II of Book II.

E. A. S.



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## COLUMBUS.

COLUMBUS, December 2, 1904.

**T**HE Orpheus Club's first concert for this season took place Friday night at the Great Southern Theatre.

This club gives its concerts to subscribers only and is a very exclusive association of about thirty-five active members, making a male chorus of such excellence that for many years they have been reckoned among the best male clubs of the country. For over twenty years this club was directed by Theodore H. Schneider with signal success. This year, for reasons best known to the club, Harold G. Simpson was elected director, and this first concert was the first under the new man. The club numbers were Foote's "Bedouin Song," Koellner's "Serenade," Gericke's "Awake, My Pretty Dreamer," Neidlinger's "Hush," Abt's "Calm as the Lake" and Vogrich's arrangement of Chopin's "Funeral March" to the poem "Ring Out, Wild Bells." These numbers were all of the tender, sentimental sort, though they were given with splendid style, the voices well blended, the delicate colorings daintily brought out, the attack and release in all the numbers admirable. Though there was not one heavy number on the program, it is altogether likely that the club under Mr. Simpson would have delivered larger descriptive works with as good style and excellent taste. The soloists were Anita Rio, who captivated the audience in her very first song, which was Micaela's aria from "Carmen." Miss Rio sang a group of songs later, after which she was recalled again and again to bow her acknowledgments, finally singing a tender little love song. Miss Rio is rich in negotiable assets; nature has been most kind to her, endowing her with physical and mental beauty, an opulent voice well schooled and controlled, and a style that is very fetching. Miss Rio will be warmly welcomed to Columbus at any time. Alice E. Crane, a gifted young pianist, who has been in Columbus but a few months, played "Deux Chants Polonaise" (Chopin) and Liszt's rhapsody No. 12. Miss Crane has an extensive repertory, which has been prepared under the guidance of Stepanoff and Dreyschock, in Berlin, and De Greef, in Brussels. Her numbers were admirably done. T. S. Callis gave good support at the piano in Miss Rio's songs and the club numbers.

The twilight concert given by Cecil Fanning, baritone, and Mrs. John F. Pietsch at O. S. U. Chapel Friday, at 4 o'clock, was one of unmixed delight to the very large audience present. The program held Italian, French, German, English and American songs of the first rank. Two fine duets were also given. A dainty little setting of Eugene Field's poem "Suppose," used as an encore by Mr. Fanning, quite captivated the audience. Miss Nora Wilson presided capably at the piano.

There has rarely been a deeper interest taken in any musical event than that evinced by the coming of Arnold Dolmetsch in his program of antique music on antique instruments. Although the Savage Opera Company will be here in a short season of four operas, interest is equally divided between the Dolmetsch concert and "Lohengrin," which two events come on the same night.

Next week the third artists' recital presented by the Women's Musical Club will take place. The recital is by Maud Powell, violinist; Katharine Corder Heath, soprano, and Emma Roedter, pianist. A number of social functions are planned for Miss Powell, who will find here several friends who have known her since childhood. Mrs. Heath's home was formerly in Columbus, so she returns to her parents, church and hosts of friends and admirers for this concert.

Robert Eckhardt, tenor, who returned very recently from Berlin, having spent four years in advanced study there, after having had a position as one of the first musicians in Columbus previous to his sojourn in Berlin, will give a song recital in February at Ohio State University. He will probably give a Brahms, Schubert and Schumann

program. Mrs. C. Christian Born (nee Eckhardt) at the piano.

The Combrian Male Choral Club will give its second concert Monday evening, December 12, at the Board of Trade Auditorium. The well known Welsh tenor, Dan T. Beddoe, late of the Walter Damrosch "Parsifal" Company, and the attractive local soprano Mrs. J. F. Pietsch will be the soloists.

The Orpheus Club will give Wallace's romantic opera in concert form for the second entertainment in the season of three concerts. A chorus of seventy voices added to the club members will make a splendidly trained chorus. The soloists will be chosen from the best local talent.

ELLA MAY SMITH.

## Bispham in "Manfred."

**T**HE absorbing feature of interest at the concert given in Carnegie Hall last Sunday afternoon by the New York Symphony Orchestra was David Bispham's graphic and eloquent reading of Byron's "Manfred," with the Schumann incidental music for vocal soli, chorus and orchestra. Mr. Bispham demonstrated in his "Midsummer Night's Dream" recitation not long ago how peculiarly well adapted he is to portray dramatic and poetical scenes, even when he has only his speaking voice and facial expression to rely on, and the "Manfred" reading of last Sunday was in every way a replica of the beautiful declamatory art displayed on the former occasion by Mr. Bispham in the Shakespeare-Mendelssohn work. The Schumann arrangement of "Manfred" is not a very familiar composition in New York, and a large audience was visibly entranced by the melodiousness and the lovely spirituality of the work. Mr. Bispham made the most of the dramatic points in the poem, and his distinct enunciation and cadenced delivery gave fully as much pleasure as the purely musical part of the performance. The orchestra was heard also in Tchaikowsky's symphonic fantasy "The Tempest," and played it with spirit, tonal balance and fine observance of dynamic values. Walter Damrosch conducted.

## Marum and Epstein in Chicago.

**L**UDWIG MARUM, the violinist; Mrs. Marum, soprano, and Herman Epstein, the pianist, collaborated in a program of chamber music and songs in Chicago last week. Pleasant things were said of the three artists, in part as follows:

Mr. Marum and Mr. Epstein, in the great César Franck sonata for piano and violin, chose a work which severely tested their technical powers. But their performance of it was a sincere effort to carry out the intentions of the composer.

Mr. Marum revealed a fine tone of pleasant quality and considerable carrying power, both in sustained melody and in passage work. Mr. Epstein is equally well equipped technically and tonally, possesses considerable strength, and showed qualities of musicianship that are highly commendable.

Mrs. Marum, in Schumann's "Geisternabe" and "Der Nussbaum" and Strauss' "All mein Gedanken" and "Ständchen" and two old English songs, displayed a high soprano voice of no great power. She was kindly received by the audience, who demanded an encore after her last group.—Chicago Evening Journal.

The Marum entertainment was agreeable and satisfying. The artists (and the assisting pianist, Mr. Epstein, should not be excluded) did earnest and excellent work in an earnest and artistic manner. The program was a good one. \* \* \* There was much beauty in these compositions, and Messrs. Marum and Epstein revealed it with fine taste and musical insight. Some of the movements were given in a truly masterly style.

Mrs. Marum was heard in a number of admirable songs, and she sang with skill and charm. She was cordially received, and flowers were added unto liberally bestowed applause. The audience was pleased throughout and most friendly.—Chicago Evening Post.

Ludwig Marum was for a number of years a resident of Chicago, and during that time succeeded in winning for himself a place high in the esteem of local concert goers. The concert yesterday was the first opportunity during that period that Mr. Marum's Chicago friends and admirers have had to hear him. It was found that his style has matured and broadened since he left here, but the tonal warmth and purity and the good musicianship which formerly made his work enjoyable and praiseworthy, have known no diminution. His playing yesterday was that of the earnest, thoughtful, intelligent

musician, sincere in the desire to give worthy proclamation to the message of beauty or emotion which the composer had uttered in the work in hand.—Chicago Tribune.

## Julian Walker in Newark.

**J**ULIAN WALKER gave a recital in Newark, N. J., last week, and a large and brilliant audience applauded his beautiful voice and style. Extracts from three criticisms follow:

Mr. Walker, who is no stranger here, was in fine fettle, and he presented a worthy program in a most satisfying manner for the edification of his hearers.

Beginning with several old English and old French songs, the singer proceeded to address himself to the task of the evening, and when he had finished he had run a wide gamut of musical interpretation and feeling, ending with Kipling's jungle songs.

Among the more familiar songs which Mr. Walker used to display his talents were Franz's "Im Herbst," Schumann's "Die Beiden Grenadiere," "Myself When Young," from "In a Persian Garden," and Cowen's "Scotch War Ballad."—The Newark Advertiser.

Mr. Walker was in better vocal condition than on any previous occasion in this city or near neighborhood that enlisted his services, and the charm exerted by the pure, warm, rich, mellow and sympathetic quality of his steady, vibrant and ample tones was enchanting at times. Without a suspicion of the roughness so often noticeable in the singing of the most cultured baristas, his smooth tones fell most gratefully on the ear, and the artistry with which he bent them to his purpose in the illustration of the melody and the sentiment in song gave uncommon value to his interpretations. In fact, few singers have appeared here in recent years whose production of tone and control of breath are as impeccable as his, and there was sheer delight in observing his unlabored means of securing artistic, just and often entrancing effects.

Various schools of song were represented in his program, which included such charming examples of the classic style as the seventeenth century Italian "Lungi dal caro bene," the old French "Celia," Bach's "Sehnsucht," the old English "Sylvia" and "The Lord Worketh Wonders," from Handel's "Judas Maccabeus," and such interesting compositions of more modern inspiration as Franz's "Im Herbst," Schumann's "The Two Grenadiere," Hollander's "The Password," Richard Strauss' "Allerseelen," Gilbert's setting of Stevenson's "Pirate's Song," Maud Valerie White's "How Do I Love Thee," the air, "Myself When Young," from Lisa Lehmann's song cycle, "In a Persian Garden"; C. Villiers Stanford's "Solitude," Frederick Cowen's "Scotch War Ballad" and Dora Bright's effective settings of several of Kipling's jungle songs.

The flexibility of Mr. Walker's voice, his agility in vocalization and his ease in threading a maze of vocal embellishments were splendidly exhibited in the florid Handel air, while the dignity of his style, his intelligence, breadth and grace in phrasing lifted his interpretation of Secchi's old Italian air and of the Bach number to a high plane of art.—The Newark Evening News.

Mr. Julian Walker is a delightful singer. Many people who had already heard him knew that, but it was demonstrated anew at his song recital last Monday evening in Wallace Hall. He sang nineteen songs of varying styles, and throughout the entire evening held the audience interested by the pure beauty of his voice and the artistic charm of his style. He began with a group of old songs, the beautiful "Lungi dal caro bene," Italian of the seventeenth century, the old French "Celia," the old English "Sylvia," Bach's "Sehnsucht" and Handel's "The Lord Worketh Wonders." These were sung with exquisite grace and sentiment, and in the florid Handel air Mr. Walker exhibited a marvelous flexibility of voice. In this air there is no chance for sentiment. It is nothing but virtuosity.

It was noticeable that Mr. Walker sang the best songs best. A poetic text and equally poetic music seemed to make the highest appeal to him and arouse him to his most exalted mood. While some songs were better sung than others nothing in the program was uninteresting. The songs were all of the best and it was a pure delight to hear such a beautiful voice and such artistic vocalization without a particle of sensationalism or trickery.—The Newark Sunday Call.

## Jessie Shay in Brooklyn.

**J**ESSIE SHAY received highly favorable criticisms on her recent appearance in Brooklyn. Lines from three reviews follow:

Jessie Shay made a fine impression with several piano solos, rendered in her usual brilliant style.—Brooklyn Eagle, November 28.

Miss Shay captivated her hearers.—Brooklyn Times, November 28.

The particular hit of the evening was the piano playing of Jessie Shay. The selections covered the entire range from the lightest and most delicate music to the most dignified and stately, and displayed Miss Shay's ability to good effect. The "Lucia," written for left hand alone, was a particularly brilliant performance.—Brooklyn Citizen, November 28.

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## SCHUMANN-HEINK IN BOSTON.

**P**RESIDENT ROOSEVELT and Mrs. Roosevelt were among the hundreds who sent telegrams of sympathy to Madame Schumann-Heink on the recent death of her husband, Paul Schumann. The dispatch from the White House reads:

"The President and I sympathize deeply with you in your loss. (Signed) EDITH K. ROOSEVELT."

The Boston critics all with one accord praised the famous contralto highly for her work in "Love's Lottery." The critics also admired the comic opera. Some excerpts will be read with interest by those who recall the conflicting opinions in the New York dailies:

The star's robust personality, good nature and appearance of geniality personified admirably typifies her new role, and although acting under a pardonable restraint last evening and not able to do full justice to the comical aspects of the character, she displayed pleasing evidences that when she "became herself" and recovered her high spirits she would furnish an impersonation bubbling over with fun and enjoyable humor. Although a large woman she looked trim and beaming and even showed a dash of piquancy.

There is no need to speak of her rich contralto voice, with its wonderful range and resonance, for these qualities are well known to thousands of opera patrons. The music provided by Mr. Edwards she sings easily and tunefully and with consummate artistic ability. The music has fluency and character, with just the right touch of early English ballads and glees, and all of her work, which, strange to say, contains but few solo numbers, was given in the most delightful manner. Besides the regular numbers allotted her she sang the brindisi, from "Lucretia Borgia" in a wonderfully brilliant manner and was obliged to give a second verse and an encore. In short, Madame Schumann-Heink shines as brilliantly in this light opera as she has in the larger works, and her impersonation of Lina is a very attractive offering in a pleasing and melodious work.—Boston Globe.

Madame Schumann-Heink was in every way the leader of an exceptionally strong company. It has remained for the German actress to show this season's theatregoers how a woman can make a hit both as a prima donna in song and as her own comedian. Madame Heink's wonderful depth and range of voice, and her perfect mastery of the same, threw all kinds of spells over the house. In response to many requests, in the second act she introduced the famous brindisi from "Lucretia Borgia." Perhaps the song delivered with the most fervor was the one just before the finale. It was "Sweet Thoughts of Home," and at the closing bars Madame Schumann-Heink, who was called Monday the news of her husband's death in Germany, broke down.—Boston Evening Record.

Unquestionably the music lover should welcome a new recruit to the comic opera forces who is a singer of reputation, and an artist of far greater ability than is usually starred in such productions. She was in splendid voice, and her rendering of the famous brindisi, from "Lucretia Borgia" was remarkable. She stood the strain of the performance magnificently up to the song, "Sweet Thoughts of Home," the last number in the second act. That was something that might well have been cut from the program, for it was far too much of a strain to place on anyone.—Boston Herald.

Every number she sang triumphantly, and her interpolation in the second act of the brindisi from "Lucretia Borgia" aroused a perfect tempest of enthusiasm. Her voice was clear and true and full, and under perfect control. It was only her last song that she could not sing, and it was the sentiment of that which overcame her.—Boston American.

The prima donna's first number contains a bravura passage and otherwise affords a medium for the display of her beautiful voice. Resonant, melodious and thrilling in the deep rich tones, it comes back to a divine sweetness in the sustained upper notes which sink to the softness of an echo reverberating in a shell. So much pleasure is imparted in a few minutes listening to this great singer one speedily forgets the silly story which has been written for her opportunity. A very agreeable interruption was made in the second act to give opportunity for Madame Schumann-Heink to sing the drinking song from "Lucretia Borgia," which she rendered so much in the spirit of a great artist that fancy immediately placed her again in the scenes of grand opera. There is that in this prima donna's personality which imparts the sense of a large and generous nature, overflowing with kindness. This spirit is matched by the dignity of her bearing on the stage, so that, comedienne though she is, and comic as her gestures and movements appear on occasion, she is never far from inspiring emotions of tenderness and respect. Madame Schumann-Heink is greatly to be commended for refusing to disappoint an audience last evening, and for the resolute way in which she made the occasion a successful one. Her triumph

for the remainder of her engagement is thereby assured.—Boston Evening Herald.

## FROM OTHER CITIES.

Madame Schumann-Heink's voice is well known here, for she has been heard in song recital more than once. It is a splendid, full contralto, with a tremendous range, and it is used with fine and careful art. She has sung in grand opera for many seasons and her departure from the ranks of the Metropolitan singers was deeply regretted by the many who had enjoyed her impersonations of the heavy characters of grand opera like Ortrud, for example. In coming into lighter opera the artist has not left her abilities behind, but she has brought her talents into a field of work that must be less arduous and is very likely much more profitable. She does not demean herself by appearing in a company in which she is the one good singer, but she comes out honestly for approval in a light part in a light opera that is sung by a company notably good from the vocal standpoint.—Hartford Courant.

The character of Lina gives Madame Schumann-Heink an excellent opportunity to display a comedy talent, which she puts to the best advantage. Of her singing it is not, at this time, needful to write; she is, as everyone knows, an artist of unquestioned ability with a voice of pure melody and a faultless method, but her acting came to many as a delightful surprise. Mirth and humor fairly bubbled out of her every utterance. In speech and song merriment was the keynote and it was presented so true to nature that one laughed with rather than at her. Her accent and German asides lent a fascinating charm to the part that was irresistible and her jocular playfulness called out unstinted applause. The brindisi from "Lucretia Borgia," introduced in the second act, was rendered in faultless fashion and with a beautiful purity of tone.—Hartford Telegram.

Schumann-Heink has seldom been seen to better advantage than she was last night. At the music festivals she had confined herself to heavy and serious work, but last night all her resources as a comedienne and as a singer were brought out. She fairly bubbled with mirth and with song.

She has no equal in comedy on the operatic stage. She has the right touch, the right manner, and there is the same fullness and abundance in her funmaking that there is in her singing.

As the German Lina, speaking broken English, interlarded with unbroken Deutsch, she had plenty of opportunity to display her skill. Her smile was infectious, and the audience was with her heart and soul in all she did, said and sang. In the burlesque love-making with the squire, she was especially good, and she made a scene that has been used time and again on the stage seem almost a new thing.

The feeling she is able to infuse into her work was shown by the singing of "Sweet Thoughts of Home." It is a song of no particular merit, and the words of it are a little mushy. Yet her deep, rich voice, and her sympathetic interpretation, filled it with life and with sweetness.

The thing that called forth the greatest applause was the singing of the brindisi from "Lucretia Borgia." The first orchestra notes started the applause, and when the singer had finished there was a perfect storm of handclapping. She resisted as long as she could, but was finally compelled to repeat the final passage.—Worcester Telegram.

## George H. Downing in Little Rock.

**T**HE baritone George H. Downing sang a fortnight ago in Little Rock, Arkansas. This criticism is culled from the Gazette of that city:

Mr. Downing possesses a voice that for power, beauty and purity of tone, has few equals on the American stage and is unique in the fact that it loses none of its sweetness in dramatic work. The variety and grouping of his selections were perfect and the rendition of each showed Mr. Downing to be an "all round" artist. Each number was greeted with enthusiastic applause, but the closing number, "Honor and Arms," was sung with such breadth of style and dramatic feeling that the audience was thrilled. It is the sincere wish of the musicians of our city that Mr. Downing will again honor us with a visit.

## John Young's Engagements.

**S**OME of the engagements of the tenor John Young are as follows:

- Dec. 1. "Sleepers Wake," Bach, Oratorio Society, New York.
- Dec. 4. "Messiah," musical service Church of Ascension.
- Dec. 5. Syracuse, N. Y., Liederkreis.
- Dec. 6. Rochester, N. Y., Tuesday Musical Club.
- Dec. 8. Private musicale, Englewood, N. J.
- Dec. 14. "Messiah," Brooklyn, Choral Art Society.
- Dec. 25. "Messiah," musical service Church of Ascension.
- Dec. 30. "Messiah," Oratorio Society, New York.
- Dec. 31. "Messiah," Oratorio Society, New York.

## PHILADELPHIA.

PHILADELPHIA, Pa., December 5, 1904.

**T**HURSDAY evening, at the Bellevue-Stratford, the second song recital will be given under the direction of Frances Graff Sime, David Bispham being the soloist. On the same evening at Witherspoon Hall S. Taylor-Coleridge will make his first and only appearance in Philadelphia, when he will give a concert, assisted by Frederick E. Hahn, violinist; Marie Githens, soprano, and Edwin Evans, baritone.

Thursday evening of this week a memorial meeting to Rudolph Hennig, the late well known cellist, will be held in the studio of Martha C. Barry, 306 Baker Building. All of Mr. Hennig's former pupils are invited. The purpose of the meeting is to consider the erection of a suitable memorial to his memory.

The Mendelssohn Club concert on Thursday evening of next week is attracting more attention than any ever given by this well known Philadelphia organization. Etta de Montjau will be the soloist and the club will be heard in eleven part songs, carols and choruses, the last two numbers on the program being appropriate to Christmas time.

The seventh of the series of recitals under the auspices of the American Organ Players' Club will be given in the Holland Memorial Presbyterian Church on Saturday afternoon of this week by Rollo F. Maitland, organist of the First Presbyterian Church of Chester, Pa., assisted by Minnie Pabst White, soprano.

Frederick E. Hahn's quartet has been engaged for a series of four concerts at the Normandie for January.

A concert will be given by the students of the Pennsylvania Conservatory of Music, at Conservatory Hall, on Tuesday evening of this week. Those who will take part are: Marie Henry, Stella Stegmann, Breta Dohan, Rosa Bieri, Hazel Spiers, Mrs. M. Saylor, Edith Hocking, Katherine Gardiner, Ella Able, Hettie Preisendanz, Edith Greenhalgh, and E. Burwell, John I. Ritter and M. Ray Boyer.

No concerts were given in Philadelphia this week by the Philadelphia Orchestra, but on Tuesday evening the orchestra made its first out of town visit, playing in Harrisburg, Pa. At the two concerts next week Lillian Blauvelt will be the soloist and a fine program will be given.

## Heinrich Meyn Criticism.

**T**HE following from the New York Tribune refers to the song recital given by Heinrich Meyn Friday night, December 2:

"Heinrich Meyn entertained a company of his friends and admirers with a song recital in Mendelssohn Hall yesterday evening. That he is a refined singer, with exquisite taste, has long been acknowledged. His command of emotional expression is not as great as that of some of his more generously indorsed rivals, and did not seem commensurate with Richard Strauss' exquisitely poetic song, 'Morgen,' though he was called on for a repetition of it, as he was also for one of the seven songs by Sidney Homer which formed the central portion of his program."

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## GADSKI IN THE WEST.

**T**HAT Madame Gadski is singing superbly this season is attested by the critics in all the cities where she has sung thus far. In Chicago the prima donna scored a great triumph and the same story is told of appearances in other places. Excerpts from the leading papers follow:

A song recital which was the perfection of art and beauty in its most fascinating form was given by Johanna Gadski, accompanied by Cornelia Rider-Possart, in the Auditorium yesterday afternoon.

Madame Gadski presented a most attractive program of classical and modern songs and arias. The first part was of the older classical and was made up of the aria "Dove Soni," from Mozart's "Marriage of Figaro," and songs of Schumann, Franz, Schubert, and Brahms. The second part contained songs by Cornelia Rider-Possart, Hugo Wolf, Taubert, Wassall, and Richard Strauss. The third consisted of two songs and Senta's ballade from "The Flying Dutchman," by Wagner.

It is always a delight to hear a great artist in song recital, for there we get the full value of the voice and the manner of its use free from the orchestral background and the scenic accessories of the operatic stage. Madame Gadski's voice is one of the most beautiful in every respect that has ever been possessed by any soprano. Of exquisite quality, rich, full, and sympathetic, it takes hold of one with resistless power and maintains this control from the beginning to the end. It is perfectly placid, the tone production is faultless, and the singer has absolute command of every resource of the vocalist. The entrancing beauty of the vanishing tones, the telling sustaining power, and the limitless carrying of the tone are those of the consummate artist.

Madame Gadski is also finely equipped on the dramatic side. She has great finesse and the ability to perfectly express the feeling of the song she sings. She knows exactly which tone color is required to express any emotion and uses it always with perfect taste. Her dramatic feeling is subtle and strong. This force was splendidly shown in her interpretation of the "Erl King."

The fear of the child, the soothing and comforting reassurance of the father, and the enticing wooing of the Erl King were all given with perfect art and were clearly defined and portrayed. The part of the Erl King was particularly well brought out in its mysterious shadowy form. The arias were given with all the finish and perfection of style that is possible to the fullest development of vocal art, and throughout the whole program a perfect insight into the meaning of the poems, as well as the music of the songs, was at all times apparent.

In response to numerous encores the Franz song was repeated. Brahms' cradle song was sung at the close of the first part. The first of the kinder songs of Taubert was repeated. The Wagner "Schlummerlied" was repeated and Nevins' "Nightingale" was sung.—The Chicago Inter Ocean, November 27, 1904.

The latest of the grand opera stars to join the ranks of the song recitalists is Madame Gadski, who last Saturday afternoon at the Auditorium was heard for the first time in Chicago in this exacting line of vocal work. The afternoon proved enjoyable in high degree, for, while Madame Gadski, in certain details of interpretation, may not have been entirely convincing, yet her musical offering was in general distinguished by so much of vocal excellence and true artistic merit that the hours spent listening to her recital were hours of satisfaction and genuine pleasure.

Of the rare worth of Madame Gadski's voice itself, and of the admirable control years of careful and correct schooling have given her over it, the numerous occasions when she has been heard here in opera have given abundant and convincing proof.

There are few soprano voices now before the public which discover so much of excellence as does that of Madame Gadski. It is a voice unusually clear, pure and bright, and yet it is not wanting in color, warmth and richness. It is a voice sympathetic and agreeable, and capable of a commendable variety in expression. The schooling is such that every vocal effect needed for artistic purposes is unfailingly at command, which means that the voice is thoroughly and accurately trained throughout its entire compass.

Madame Gadski expressed admirably the mysterious, seductive spirit of the "Erlking," and her accomplishment of this justifies the belief that she need but to devote herself to the task of bringing her delivery of the words of the father and the child into equally convincing dramatic completeness. She already is exceptionally qualified for the giving of song recitals, and there is good ground for anticipating her winning for herself in this field a place fully as high as she has in that of opera.

Her program contained two excerpts from opera—the "Dove Soni" aria from "Marriage of Figaro," and the ballade from "The Flying Dutchman." The Mozart number was sung with the same vocal finish and fine artistic nobility which made her rendition of it in the opera itself last spring a source of keen delight. The ballad was given with more of vocal ease than the majority of sopranos can bring to its performance, its awkward intervals being smoothly compassed and the dramatic import of the music made clear.—The Chicago Tribune.

Johanna Gadski made her appearance in a song recital Saturday afternoon in the presence of an audience that made an excellent numerical showing in the Auditorium. A concert by this gifted singer should have filled the playhouse, and, while such was not the case, it is gratifying to record that the number of her admirers present would have tested the full seating capacity of any other theatre in Chicago. Madame Gadski's recital of sixteen numbers included a wide range of music, from Mozart's "Nozze di Figaro" to a most brilliant ending with Wagner's ballade from "The Flying Dutchman," which was magnificently given. Conspicuous also

was her singing of Schubert's "Erlkönig" and in delightful contrast his less ambitious, but melodiously beautiful, "Haidenröslein" and the "Meine Liebe Ist Grün," by Brahms. These ended the first group and the applause was rewarded by a slumber song by the same author. The second part comprised a group of miscellaneous and modern songs, two of which, composed by Cornelia Rider-Possart, were of much beauty. Two kinderlieder by Taubert were daintily and effectively given.

The concert had a strong local interest for music lovers, and especially for society, in the fact that part of the program was devoted to music by Mrs. Joseph Wassall, daughter of Mrs. Crosby. Her songs have been sung by Bispham and Madame Gadski in the East. The one heard yesterday, "Remembrance," one of the Shakespearean cycle, was much enjoyed. It is melodic and very sweet and would be creditable to even a much more prominent composer.—The Chicago Chronicle.

Johanna Gadski made her only appearance in Chicago this season at the Auditorium yesterday, and demonstrated how great a purely lyric singer an operatic star can sometimes be. From the Mozart aria which opened to the group of Wagner that closed she displayed her marvelous voice in all its purity, freshness and strength, her high musicianship, and, best of all, that subtle faculty for arousing the sympathy of her audience that have won for her the position in the musical world she holds today.

The impress of the dramatic school was on all and the images of Isolde and Brünnhilde were reflected throughout her method. Even in Schubert's perennial "Haidenröslein" and that song of songs of Richard Wagner, "Träume," there was the same underlying emotion and dramatic feeling, refusing to be held down to purely lyric expression.

Her program was divided into three parts, the first of the older school, with a song of Brahms, the second of modern composers, and the third a brief group from Wagner. She scored the triumph of the afternoon in Schubert's "Erl King," for never in Chicago has this great dramatic ballade been delivered with more fire and feeling. Here, as in Senta's ballade, from the "Flying Dutchman," her dramatic instinct was given full rein, and the composers' ideals surely were realized to the full. Hugo Wolf was represented by "Verborgenheit," one of his most moving songs, and Richard Strauss was represented by the now familiar "Traum durch die Dämmerung" and "Cécile." The former was given a well deserved encore. Then there were a couple of charming children's songs of Taubert, the first so full of humor and melody that the singer was forced to repeat it.

As to length, the program was ideal, scarcely over the allotted hundred minutes, and capable of retaining the hearer's interest to the end.—Chicago American.

Johanna Gadski has come and gone, and those who composed the large, representative audience that greeted her upon her first appearance in the city have cause to add another item to their list of Thanksgiving blessings, for the great singer fulfilled all the promises which were made for her. She possesses a marvelous soprano voice, over which she has a perfect mastery. The program of varied numbers showed to advantage her great range of voice, the powerful, brilliant tones dropping with perfect ease into soft, delicate, exquisite tenderness. Schubert's "Erlkönig," in her group of classical arias and songs, was full of dramatic fire. The aria, "Samson and Delilah," from Saint-Saëns, was especially well sung. Wagner's "Schlummerlied" was a little gem of rare beauty, in which Madame Gadski reached the inner depths of the hearts of her audience, as the clear, round tones fell with an exquisite, happy tenderness. From the first till the last number Madame Gadski showed not a trace of weariness, and at the close of the last number, an aria from "Tannhäuser," the applause was so intense that she responded with a delightful little song.

Madame Gadski was ably assisted by Setmar Meyrowitz as accompanist, who showed his skill as a pianist in Wagner's "Wotan's Abschied und Feuerzauber."—The Grand Rapids Post, November 24, 1904.

Every vocal student who attended the Gadski concert Wednesday evening had a lesson, or rather a series of lessons which were of inestimable value. The gift of rhythm alone was a marvel and something to be studied carefully, as it is a greatly neglected element in singing. Another notable point was the smoothness of blending in the various registers, for although Madame Gadski's lower tones are almost of a contralto depth, there is not the least break in the change to the delicate high notes of fairylike lightness. As a study in method the evening was one of the greatest profit, and no student could afford to miss it. Indeed, to student, professional or complete novice in music, the concert was one of the most completely satisfying Grand Rapids has ever enjoyed and the event was a distinct triumph from every point of view.

Madame Gadski was herself much pleased with the audience, deeming its appreciation not only hearty but discriminating. Its heartiest applause was given to the best numbers, the "Liebchen Ist Da," by Franz; the Schubert "Erlking," the masterful "Samson and Delilah" aria and the "Tannhäuser" aria at the close, in many respects her strongest and most completely artistic piece of work. The impression of absolute honesty and simplicity in the great singer's methods was general and the untrained, without knowing why, gave the same spontaneous homage that came from those who were able to see the more technical points.

To sum up the general feeling with regard to Wednesday night's triumph, this city has never heard so completely satisfying a singer, from every point of view—intelligence, sympathy, voice quality, method and general command of style. The city has had many occasions for gratitude to the Schubert Club, but never has it included that organization in the thanksgiving with more cordiality than on this occasion.—Grand Rapids Evening News, November 26, 1904.

## European Notes.

Recent concerts in Munich were given by Ottie Hey, Frederic Lamond, Alfred Reisenauer and the Rosé Quartet.

Laura Helbling, at one time a violin "prodigy," and now arrived at woman's estate in years and artistic accomplishments, played in Munich not long ago, and was well received by the critics and by the public. Her chief number was Sinding's A major concerto, which Americans have come to regard as a mythical work, for it is never played in the Western Hemisphere.

Ludwig Wülner, "the singer without a voice," is giving his recitals in Germany with the same success as of yore.

Berthe Marx-Goldschmidt gave her Chopin recital in Munich, consisting of the twenty-four etudes and the twenty-four preludes—forty-eight numbers in all. The Munich Neueste Nachrichten said: "We admire the feat only as a physical performance. Deep musical thought on the part of the player was not apparent."

The third Munich Kaim Concert was devoted to "old masters." The program brought forward, among other things, excerpts from Gluck's "Don Juan" ballet music, fragments from Rameau's "Castor and Pollux" and Haydn's D major symphony. Tilly Koenen sang Gluck and Bach arias, but did not impress the critics. The public applauded her, of course, but the public does not understand music. Miss Koenen's voice may have sounded all right to the lay ear, but undoubtedly she was using too much abdominal pressure in the aspirated largo of her cantabile.

Hans Nietau has just been engaged as tenor at the Dessau Opera.

Prof. Josef Gänsbacher, of the Vienna Conservatory, celebrated his seventy-fifth birthday.

Eugen Gura has almost completed his memoirs, at which he has been working for a long time.

The Barcelona Opera has invited Director Kaehler, of Mannheim, to conduct several Wagner performances in that city.

A contract has just been made by the Paris Opéra Comique with Ruhlmann, the celebrated conductor from Brussels. Ruhlman will start in Paris in September, 1905.

Schillings' opera "Ingwilde" was recently given at the Stuttgart Opera.

Rubinstein's "Dämon" was performed some weeks ago in St. Petersburg at the Opera House.

At the third symphony concert in Mainz, Richard Strauss' "Symphonia Domestica" was performed, and resulted in another sensational success.

At the Hamburg Symphony concerts, under the direction of Fiedler, the following important works will be heard: Strauss' "Symphonia Domestica," Mahler's fifth symphony, Elgar's concert overture "In the South," and Dalcroze's "Tableaux Romands," the latter composition having its first hearing on any concert stage.

The death of Prof. Ed. Keller, of the Stuttgart Conservatory, was announced some weeks ago. Prof. Heinrich Lang has been selected as his successor.

The Frankfurt Opera recently performed Charpentier's "Louise" for the first time.

At a recent Gewandhaus concert in Leipzig the following program was heard: "Vysehrad," by Smetana; variations on a theme of Haydn by Brahms, and symphony No.

## SPRING TOUR, 1905.

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2 by Bruckner. Elena Gerhardt, of Leipsic, was the soloist, and sang the aria "I Wish to See Him," from the opera "Die Folkunger," by Kretschmar. The young soprano had only fair success.

Not long ago Auber's opera "The Black Domino" was given at Nantes. It had never before been heard at the Nantes Opera.

In Gera, after a performance of "Fidelio," Paula Dönges received a decoration from the Prince Regent of Reuss.

#### Muriel Foster's Great Success.

**M**URIEL FOSTER scored a great success at the recent musical festival in Leeds. Paragraphs from the leading criticisms read:

For Muriel Foster, to whom the contralto music was allotted, no praise could be too high, and while "Woe Unto Them" was given with genuine fervor, "O Rest in the Lord" received a new eloquence from her delivery.—London Times, October 6, 1904.

Muriel Foster's style is a model of what a singer's should be in sacred oratorio, and that style was well exemplified in her rendering of the contralto solos today.—Manchester Guardian, October 6.

Miss Foster's stately contralto was as delightful as usual, and the beauty of her sustained tone at the close was really enthralling.—Nottingham Guardian, October 6.

Muriel Foster allies a voice of beautiful quality in all the registers with the soul of an artist. The solos allotted to the contralto in "Elijah" have been associated with many famous singers, but their rendering yesterday by Miss Foster will bear favorable comparison with any of her distinguished predecessors. She held her listeners almost spellbound while she gave the great air, "O Rest in the Lord," and the strain upon the emotions was so great that an audible sigh went through the hall as the last tones of her grand voice died away.—Yorkshire Herald, October 6.

The principals were in a particularly happy mood, and Muriel Foster's rich contralto was constantly thrilling the audience by the magic of its beauty.—Yorkshire Daily Observer, October 6.

A great impression was made by Muriel Foster by her rendition of "O Rest in the Lord" and "Woe Unto Them."—London Musical Standard, October 6.

Of the soloists Muriel Foster as Knowledge had the best opportunities to distinguish herself, and needless to say, she did not neglect them, and she rendered the beautiful air "O Glorious Fountain," in a most artistic manner.—London Daily Chronicle, October 7.

Muriel Foster was in her most attractive form and sang with great dignity and pathos.—London Pall Mall Gazette, October 10.

Muriel Foster's Ursula was one of the most artistic we have heard.—Sheffield Independent, October 10.

Muriel Foster's highly sympathetic style was well suited to the part of Ursula.—Yorkshire Daily Post, October 10.

Muriel Foster's full, even and sonorous contralto voice was well suited with the part of Ursula. Miss Foster has been one of the great successes of the festival, adorning everything she has taken up, and her treatment of "Virgin Who Loveth," to name nothing else, was instinct with fine feeling and rare breadth of style and tone.—Leeds Mercury, October 10.

Muriel Foster again proved herself the most interesting, artistic and impressive of our native contraltos.—London Spectator, October 15.

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#### HEINRICH MEYN'S SONG RECITAL.

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PROGRAM.

Wie bist du meine Koenigin?.....Brahms  
Minnelied.....Brahms  
Greisengesang.....Schubert  
Lieber Schatz sei wieder gut mir.....Franz  
Morgen.....Strauss  
Am Ufer des Manzanares.....Jensen  
Heinrich der Vogler.....Loewe  
Sing Me a Song.....Sidney Homer  
Requiem.....Sidney Homer  
Prospect.....Sidney Homer  
Home They Brought Her Warrior Dead.....Sidney Homer  
Poor Man's Song.....Sidney Homer  
Young Night Thought (MSS.).....Sidney Homer  
Jungling's Abschied in den Krieg (MSS.).....Sidney Homer  
Accompanied by the composer.

J'ai perdu celle.....W. Bach  
Nuit d'Été.....Thomas  
La Coupe du Roi de Thule.....Diaz  
Chanson à Manger.....Old French  
Chanson à Boire.....Old French

**A** GLANCE through the above list of songs will convince the reader that Mr. Meyn provided a charming and instructive evening. The audience was fairly numerous and distinguished looking. As an artist Mr. Meyn



HEINRICH MEYN.

is discriminating, refined and earnest. First of all, the listener gets the "atmosphere" of the different styles. He sang "Wie bist du meine Koenigin" with tenderness and beauty of voice the baritone rarely disclosed heretofore. Throughout in the German group he sang with the devotion that of itself carries conviction. To penetrate beneath the surface of these very beautiful songs is beyond the intelligence of many singers who attempt them, but Mr. Meyn proved himself again an interpreter of uncommon skill.

The songs by Sidney Homer pleased the audience, and the singer sang them in a highly finished manner. Mr. Homer's poems are well chosen and his settings are clean

cut and scholarly. Less polish and more spontaneity would have improved these clever songs.

In the French songs Mr. Meyn gave further evidence of his accomplishments. His French is the French of Paris and not the studio, and he infused even those materialistic chansons that relate to eating and drinking with the elegance that is born and bred in gentility. Victor Harris assisted toward the success of the evening in his accompaniments for the German and French songs.

#### RAVENSWOOD NEWS.

RAVENSWOOD, Chicago, November 28, 1904.

**T**HE Ravenswood Musical Club, one of the successful contestants in the choral contest at the St. Louis Exposition, is planning but two concerts for its regular series this winter. The first will be given December 16, with Bruno Steindel, cellist, and Mary Florence Stevens, soprano, as soloists. The club's numbers will be the following:

Unfold Ye Portals, (from Redemption).....Gounod  
Ave Verum.....Mozart  
O Gladsome Light (from Golden Legend).....Sullivan  
Gallia.....Gounod  
Harold Harfager.....H. W. Parker  
Love Wakes and Weeps.....Caldcott  
Hunting Song.....Benedict  
Within a Mile of Edinboro Town.....Old Scotch  
Charlie Is My Darling.....Old Scotch  
See the Conquering Hero Comes (from Joshua).....Handel

Mr. Steindel will play:

Bourree I and II.....Bach  
Serenade.....Rinsky-Korsakow  
Arie.....Saint-Saens  
Rondo.....Bocherini  
Am Springbrunnen.....Davidoff

This program, which is a considerable concession to the "popular" taste of the Ravenswood townspeople, was thought necessary in order to insure a better patronage than the high class concerts the club has presented for a number of years past has commanded. Last year, indeed, the club ceased operations in its home community because of poor support by the public, its sole work being the preparation for the St. Louis contest, which was not begun until two months before the date of the contest. In the eight years of its existence it has achieved an excellent reputation for good singing, devoting itself to the standard oratorios and cantatas. It has the distinction of being the first society in this country to present an Elgar choral work, giving "The Black Knight" in February, 1902.

The club is this year in better shape to do good work than at any time in its history, numbering nearly 100 voices, being about twice the membership which participated in the St. Louis contest. Some of the members favor changing the club's name to the Ravenswood Bach Choir, and devoting itself to the study of the very highest grade of works after the manner of the Bach devotees of Bethlehem, Pa., giving perhaps one concert a year to invited guests, the members themselves paying the cost by means of a membership fee large enough for the purpose, not allowing itself to be hampered by concessions to popular taste in the matter of programs. That the club's director, P. C. Lutkin, is fully capable of taking this body of singers into these higher flights with success his past record with this club and with the Evanston Musical Club is ample assurance.



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# Chicago.

CHICAGO, December 3, 1904.

**D**ESPITE the very inclement weather, the Auditorium was again filled Friday afternoon for the fifth program of the Chicago Orchestra's present series. Though only four compositions were performed, the program proved to be one of the most interesting of the season. The new overture of Goldmark, which had its first American hearing on this occasion, the Schumann C major symphony and the Raff suite for violin, and in which Leopold Kramer, the genial concertmaster of the orchestra appeared as soloist, were particularly successful. The Goldmark work is grateful and in its every tone is characteristic of its ventrable composer. It is fresh, "out of doors" music, with a wealth of beautiful themes, originally treated from the harmonic standpoint and orchestrated with vivid color. Mr. Thomas and his men were again in splendid form and gave it a faultless performance.

Mr. Kramer has long been a favorite with the Chicago public, and in the Raff suite he strengthened his standing as one of the first violinists in the country. Like most of Raff's compositions, the suite op. 180 is written on pleasing, if rather superficial, lines. It abounds in technical difficulties in the first and last movements. The minuetto is charming and the aria one of the most beautifully expressive melodies that Raff has ever written. Mr. Kramer played with all the technical certainty and tonal beauty which characterize him at his best. In one point only was his performance to be adversely criticised. He occasionally allowed his temperament to hurry his tempi, and thus fell into some rhythmical errors. But in the light of his splendid technical and tonal qualities these defects can be overlooked. His success with his audience was complete, and after many recalls he added a composition by his countryman Nachez, which proved to be rather trivial and of the variety best described as tuneful. The Elgar variations, op. 36, have had several previous performances in Chicago and are to be regarded as the most worthy of his compositions so far heard. Variations offer the composer so many opportunities to display his technic, and technic is just what Elgar possesses in a marked degree. Those moments in the variations which suggest Brahms—and there are several such—are musically the best parts of the work. But the many problems in the treatment of the orchestra which it presents doubtless make it of more than usual interest to the conductor. A particularly smooth and sympathetic performance of the Schumann symphony closed the program.

The next pair of concerts by the orchestra, the sixth of the present series, will be the last to take place in the

Auditorium. Bruno Steindel will be the soloist, presenting the Tchaikowsky variations on a rococo theme for violoncello and orchestra. The program will comprise further the Beethoven "Egmont" overture, the Brahms C minor symphony, op. 68, and the Liszt symphonic poem, "Les Preludes."

## Damrosch and Schroder.

On the afternoon of Sunday, November 27, Walter Damrosch, orchestral conductor and lecturer, and Hans Schröder, baritone, of Berlin, divided the program at Music Hall between them, offering one of the most interesting and thoroughly enjoyable entertainments of the season. Mr. Damrosch has made for himself a unique place in the lecture-recital field. His many years' experience as a Wagnerian conductor has established him as an authority on the music drama of that great master, and he has the happy gift of imparting his knowledge to others. He speaks with a dramatic power and enthusiasm that hold his hearers' attention while he tells the story of the drama, graphically illuminating it in passing with many a pertinent and deeply philosophical remark. His theme Sunday was "Tristan and Isolde," and not only did he unfold the story of the great "soul drama" to his hearers with a power that was almost as realistic as the actual production on the stage, but at the piano he supplied the orchestral parts in a manner that came very near the impossible task of reproducing the orchestral effect. Mr. Damrosch is a very good pianist indeed, and his work was thoroughly enjoyable from a musical standpoint. This is to him, however, merely a secondary consideration, his purpose being to emphasize the various important "motifs" on which the score is built, and to show how the music is at all times the logical expression of the emotional content of the text.

In following Mr. Damrosch a singer less musical than Mr. Schröder would have been at a disadvantage. But his program was selected with such excellent taste and delivered with such sincerity and with so much poetry and imagination that after the intense tragedy of "Tristan" it came as a relief and sent his hearers home in a happy frame of mind. Mr. Schröder has a lyric baritone very sympathetic in quality, but on this occasion seemingly of no great power. This was, however, due to the fact that he was suffering from a very bad cold. He sings with abundant temperament, with so much sentiment that he sometimes seems to exaggerate in this direction, but this is a part of his German temperament, and doubtless it is only to the colder Anglo-Saxon mind that he ever seems sentimental. He was most successful in the Beethoven song "Der Kuss," which he delivered with fine humor; in the

Strauss "Ach, weh mir," and in four of Schumann's "Dichterliebe," particularly in the last one given, "Ich Grolle Nicht."

## Chicago Artists.

The second of a series of recitals by Chicago artists, which the Chicago Bureau-Agency of Music is conducting in Music Hall, took place on the afternoon of Monday, November 28. A program of inordinate length was presented by five of the bureau's artists, Madame Kullak-Busse, soprano; Marion W. Williams, violinist; Edith Adams, violoncellist; Eleanor Scheib, pianist, and Chris Anderson, baritone. Interest centered in the work of Mr. Anderson, Miss Scheib and Miss Adams. Mr. Anderson, whose excellent work of last season is pleasantly remembered, was heard in two groups of songs. The first comprised two songs of Richard Strauss, "Liebes Hymnus" and "All Mein Gedanken," Brueckner's "Heu schmetternd ruft die Lerche" and Hutter's "Braunäuglein," the last being an especially beautiful work, and a worthy companion of the Strauss songs. His second group presented two French songs by Massenet and Fauré, and two less important English songs. Mr. Anderson is a very gifted young artist, splendidly endowed with a voice of remarkable sweetness, richness and power, and possessing musical and interpretive abilities which are unusual. His voice shows further careful schooling. It is placed well forward, the tone being directed into the resonance chambers of the mask rather than against the lips. If it loses anything in brilliancy by this it possibly gains in richness. His diction in French, German and English is excellent. He has abundant temperament, a fine stage presence, personal magnetism and artistic ideals which are admirable.

Miss Scheib has long been favorably known to the concert going public of Chicago as a talented and promising

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young pianist of more than ordinary technical attainments. In three comparatively new works, "Bourrée," by Regina Watson; prelude, by Otterström, and impromptu by Gabriel Fauré, she was heard to excellent advantage. Here, as in the chamber music works, the Grieg 'cello sonata and the Gade trio, which she played with Miss Adams and Miss Williams, she showed a fluent and smooth finger technic, a tone of considerable volume and fine quality, and musical qualities that were admirable. Miss Adams in two pieces by Lindler showed a well schooled left hand, a bow that is free and strong, a very musical tone in cantilene and excellent taste. Her share in the two chamber music works was done in a musicianly manner. Miss Williams displayed similar technical attainments in two solo numbers, the romanza from the Wieniawski concerto and the same master's mazurka for violin. She has a pure, full tone that is especially expressive in sustained melody, and displayed excellent taste in shading and phrasing.

Madame Kullak-Busse was obviously not in good voice, and her share of the program was further marred by a serious attack of stage fright. Both Madame Busse and Mr. Anderson profited by the very artistic accompaniments of Edwin Schneider.

#### Blind Pianist Plays.

The evening of Wednesday, November 30, Cave Thompson, a young pianist, who has the misfortune to be blind, gave a piano recital in Kimball Hall, assisted by Emma Housh Dawdy, contralto, and Earl K. Drake, violinist. Mr. Thompson attempted a very ambitious program, which comprised among other things the Mendelssohn prelude and fugue in E minor, the Schumann symphonic studies and the Liszt seventeenth rhapsodie, works which must be counted as among the most difficult in piano literature. He seems to be in no way limited by his blindness, but attacks the piano with absolute freedom and with quite as much certainty as if he were in full possession of his faculties. He has a technic that has already attained to a considerable development, a tone that is capable of much modulation, while in some of the smaller works he played, as for example, the Tchaikowsky nocturne or the Gluck-Brahms gavotte, he showed a good understanding of tonal values and phrasing. That he was not equally fortunate in the Mendelssohn and Schumann numbers was due wholly to the fact that he is not yet sufficiently developed musically to understand them. Certainly many older and more experienced artists have shown themselves unequal to the very severe demands of these works, and it is not to Mr. Thompson's discredit that he, who is a young man and just beginning his career, should have fallen short of the very high standard he set for himself. Mr. Thompson is a pianist from whom we expect to hear good things in the future. Miss Dawdy added to the program two groups of songs, being especially successful in Hugo Wolf's "Verborgenhheit" and "Er ist's." Mr. Drake ably assisted Mr. Thompson in the Grieg sonata for piano and violin in F major. GLENN DILLARD GUNN.

#### CHICAGO NOTES.

##### Henschel Does Not Appear.

Manager Neumann announces that Georg Henschel was unable to give his lecture on personal recollections of Brahms on Sunday afternoon, December 4, in which he was to have been assisted by Ada Soder-Huecke. Mr. Neumann's next attraction will be three piano recitals by Vladimir de Pachmann, the first of which on Friday, De-

cember 9; the second on December 14 and the third on December 18. Josef Hofmann plays a return engagement on December 11.

#### Coleridge-Taylor's Recital.

Monday evening, December 5, Coleridge-Taylor, the African composer, will present a program of his own compositions in Music Hall. His tour in the East has met with marked success, and the numbers given show the same spirit of originality and genius that stamped the music of "Hiawatha's Wedding Feast," the best known choral work in local circles. Coleridge-Taylor, with Theodore Spiering, will give numbers for violin and piano. There will also be solos for each instrument, songs for baritone sung by Henry T. Burleigh, of New York, and songs for soprano sung by Mary Peck Thomson.

#### Chicago Composers.

Monday afternoon, December 12, works by Chicago composers will be brought out at the third of the Chicago Artists' recitals. Mrs. Regina Watson's musical setting to "Judith and Holofernes" will be played by the composer and new works by Walter Spry, Arthur Dunham, Grant Schaefer, and Adolph Weidig will also be given.

#### Jeanette Durno Collins.

Jeanette Durno Collins has just returned from a very successful Western tour, which resulted in a number of return engagements. Mrs. Collins will play with the Washington Symphony Orchestra on February 12, in Washington, and on February 13, in Baltimore, presenting the Saint-Saëns G minor concerto, with which she was so successful in her appearance with the Chicago Orchestra last year.

#### Marc Lagen's Engagements.

Manager Dunstan Collins announces the following engagements for the gifted young tenor Marc Lagen in oratorio:

December 1—"The Messiah," Galesburg, Ill.  
December 6—"The Messiah," Des Moines, Ia.  
December 11—Christmas Oratorio (Saint-Saëns) Grinnell College, Ia.  
December 22—"The Messiah," Tabor College, Ia.  
December 25—"The New Born King" (Loveland), Dubuque, Ia.  
December 28—Evening Hymn, Dubuque Choral Club.  
At a recent appearance in the "Messiah" with the Cincinnati Catholic Festival Chorus Mr. Lagen was reviewed as follows in the Cincinnati papers:

##### MARC LAGEN.

"Messiah" at Cincinnati Catholic Festival Chorus.  
It is claimed for Marc Lagen, the tenor, that this was his virgin appearance in the "Messiah," and, if that is the case, he is to be congratulated as well upon his present merit as his future.  
His voice sustained itself nobly and rather grew upon the audience. His singing of "Behold and See If There Be Any Sorrow" was intensely devout and sympathetic.—Cincinnati Inquirer.

Mr. Lagen pleases by the good quality of his tenor, as well as by his animated and spirited manner of singing.—Cincinnati Tribune.

#### Rudolph Ganz.

Rudolph Ganz has just completed a two weeks' tour through Illinois, in which he was so uniformly successful that he was re-engaged in almost all the cities in which he appeared for return recitals this season. The following notices from the Rockford papers speak for themselves:

It is to be regretted that only a very small audience heard one of the best piano recitals ever given in this city at the Grand last evening.

Rudolph Ganz was the artist, and his name and work should have been sufficiently familiar to local musicians to have attracted a capacity house. Undoubtedly the price of admission tickets was largely responsible for the small seat sale, for all through the season Rockford hears the very best artists gratis, through the efforts of the Mendelssohn Club, or for a very nominal fee. However, the very fact that so much is free should be the greater reason for once in a while paying the city prices of \$1 and \$1.50.

The lack in number was more than made up in enthusiasm, and with the possible exception of Paderewski, no artist has a more appreciative audience than greeted Mr. Ganz. Each number on the program was enthusiastically applauded, and at the conclusion of the last group Mr. Ganz was given an ovation. He responded with a Chopin waltz, but the audience refused to be satisfied, and before he was allowed to go the artist graciously added two more numbers to his program.

There has been but one pianist heard in the city who is worthy to be classed with Rudolph Ganz, and that is Paderewski. Ganz is a young man, not yet thirty, and while he lacks the maturity and the marvelous genius of Paderewski, his work from a technical standpoint equals and, as far as clarity of tone is concerned, excels that of the acknowledged master of the keyboard. The young artist has everything in his favor and each year makes wonderful gains in his great art. It is safe to predict that the years will bring to him a name second to none in the world's list of piano masters.

While the poetic and imaginative side of Mr. Ganz's playing is thoroughly satisfying, it is the astonishing crispness and clarity of all his work that first impresses the listener. The smallest detail is marked by wonderful finish and the clear, pure tones are of matchless beauty. His judicious use of the pedals would alone mark him as an artist of rare ability.

The program included a number of the greatest compositions in piano literature, and it would be difficult to choose the most enjoyable among so many, all magnificently played.

Chopin is a favorite with the pianist, and his interpretation of the group of Chopin numbers and the Chopin etude, played as an encore after the second number, was most poetic. The clear, beautiful scales and trills, the masterly shading and intelligent finish thrilled the hearers.

The Schumann "Etudes Symphoniques" showed the artist's wonderful versatility and proved one of the finest numbers of the evening.

In the last group the pianist had opportunity to show strength and virility, and the Liszt polonaise in E major, with all its showy brilliancy, was magnificently played. The d'Albert scherzo deserves special mention and was enthusiastically received.

It is to be hoped that Mr. Ganz will be brought to the city again soon and given the reception he so thoroughly deserves.—Rockford Register-Gazette, December 1, 1904.

Musical Rockford, so much vaunted for its perception, missed a good thing last night in the playing of Rudolph Ganz at the Opera House. The coming of this pianist had been advertised extensively and efforts had been made to sell tickets, but the hallmark of approval for which Rockford music followers wait had not been placed on the concert by the local organizations and the people stayed away. Paderewski packed the house when he was here. Ganz is better than Paderewski, but lacks the international fame and the long hair and the mannerisms, and he played to a few discerning ones.

The statement that he is better than Paderewski was made by many of the audience whose opinion is unassailable from a musical standpoint. One lady, who is herself a musician of great ability, who has heard the great Pole seven times, stated that Ganz is the better musician in every way.

However, the public will have another opportunity to hear this remarkable player, for he will without doubt be here later under the auspices of the Mendelssohn Club and then his audience is assured. Mr. Ganz is young and has not been before the public long. He has been a pupil of Busoni, who was in America last winter and played in the larger cities. The master has made much of his pupil; the latter gives promise of being a greater player. His technic is unimpeachable and his runs were like pearls dropping from his fingers. He has all the attributes of a thorough musician—style, temperament and appreciation, as well as a marvelous execution.

Although his audience was small and many a player might have had his ardor dampened, Mr. Ganz played his best, and the few who were there to hear him made up in warmth of appreciation what they lacked in numbers. He was forced to respond to several encores and did so gracefully.

He opened with some Chopin numbers, which were given with warmth, painted with all the light and shade of a tone picture. The "Etudes Symphoniques" of Schumann were a marvelous exhibi-

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tion of technical ability, and the wonderful transition from the heavier passages to the more delicate showed unusual control of execution. He closed with the Liszt polonaise, a brilliantly played number, and was given the warmest applause of the evening, responding to two encores.—Rockford Morning Star, December 1, 1904.

#### College School of Acting.

"Pippa Passes," by Robert Browning, which Hart Conway will present with his pupils in the Studebaker Theatre next Thursday afternoon, December 8, promises to be one of the most interesting of the many good things Mr. Conway has given us. This poem is so entirely different in construction from the ordinary drama that its novelty alone will excite the interest of the dramatic student. The lover of Browning will be anxious to see how this great work will appear in dramatic form. Mr. Conway has given much time and labor to the preparation of this production. Several of his most advanced pupils appear in the cast. Pippa will be played by Vivian Rector, who gave a charming performance as Angele in "The Hypochondriac" last year, and two strongly contrasting characters—Luigi, the young patriot, and the old Bishop—will be played by Franklin P. Bendtsen, who will be recalled for his fine performance of The Waiter in "You Never Can Tell." The other characters have been cast as follows: Ottima, Mercedes Devries; Phene, Maud Eacutt; Luigi's mother, Alice Bronson; Sebald, John S. O'Brien; the Intendant, James Davis, and Jules, Joseph Hawley. As a curtain raiser "The Burglar," a one act comedy, by Margaret Cameron, will be given. Below is the cast: Mrs. John Burton (Peggy), Charlotte Goodwin; Mrs. Valerie Armsby, Marion Buckingham; Mrs. Charles Dover, Rosalind Allin; Freda Dixon, Grace Nicholson; Edith Brent, Bertha Sweeny, and the Burglar (well, that's the secret).

#### Pauline Woltmann-Brandt.

A newcomer in Chicago musical circles is Pauline Woltmann-Brandt, a contralto who has attained a distinguished position in Boston, where she was for several years a member of the faculty of the New England Conservatory of Music, of which institution she is a graduate. She is well

known throughout the East as a thoroughly capable artist, and has a splendid record of successes in oratorio and song recital. Writing of a recent song recital given by Mrs. Brandt in Boston, Philip Hale says in the Boston Journal: "She has many gifts—an excellent voice, an agreeable and sympathetic personality, intelligence." Louis C. Elson wrote of her in the Boston Daily Advertiser: "There was a beauty of tone quality and a wealth of expression that called only for praise." It is in her singing of German songs, especially those of Brahms, for which she is so well fitted by voice and temperament, that Mrs. Woltmann-Brandt has achieved some of her greatest artistic successes. Her study in Boston and abroad has especially fitted her for German lieder. She is the fortunate possessor of several original manuscripts of some Franz songs, presented to her by Frau Superintendent Bethge, of Halle, the daughter of the great composer. Her recital programs are always of intrinsic interest, showing a wide knowledge of song literature and rare skill in selection and arrangement. Among her more recent oratorio engagements have been those with the Baltimore Oratorio Society, the Germania Männerchor, of Baltimore; the People's Choral Union, Boston; the Handel and Haydn Society, Boston. She is engaged by the Chicago Apollo Club for "Messiah" December 25 and 26. Mrs. Woltmann-Brandt will accept pupils at her residence-studio, 325 Garfield boulevard.

#### Columbia School of Music.

Members of the faculty of the Columbia School of Music gave a concert in Kimball Hall on the evening of Friday, December 2, which was unusually successful. Those appearing were Arthur Dunham, who gave the Shelley concert study in A for organ with his accustomed technical accuracy and sterling musicianship. William A. Willett, the distinguished baritone, was heard in two groups of songs of Franz, Hugo Wolf, Schubert and six songs from the Schumann "Dichterliebe," revealing admirable vocal and interpretive qualities. Mary Wood Chase played the Moszkowski "Masquerade" and

"Unmask," and "The Juggleress," a Mendelssohn "Song Without Words," two Chopin mazurkas and a Chopin ballade with splendid technic and abundant temperament, and Arthur Dunham added two more organ numbers, "Prayer and Cradle Song," by Guilmant, and Fanfare in D, by Lemmens. As is usual when the Columbia School gives a concert, the hall was filled to overflowing.

All of these artists, in addition to increased demands upon their teaching time, are filling unusual numbers of concerts engagements.

Miss Chase goes East March 23 to play with the Kneisel Quartet at the Brooklyn Institute, regarded as one of the best engagements in the country, while another tour in January will include dates with many of the best organizations in New York, Ohio, Illinois, Missouri, Kansas, Minnesota and South Dakota. Several other important dates are also being arranged.

Mr. Willett gave recitals October 17, 18 and 19 in Hillsdale, Mich.; Findlay and Ada, Ohio; November 14, Galesburg, Ill.; 18, Evanston, Ill., and will sing in Joliet, Ill., on the 15th of December.

Mr. Dunham gave two very successful programs at the World's Fair on November 4 and 5, and was enthusiastically received on both dates. He goes to Monmouth, Ill., for a recital on December 15.

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**Sauret in Omaha.**

The series of concerts which is being given in Omaha by the Omaha Concert Promoters will prove a great success, if the enthusiasm which greeted the opening entertainment is any criterion. The program was furnished by the Sauret Trio, a fact which demonstrates the high standard which the promoters have set themselves. Below are notices from Omaha papers:

And who gave this remarkably excellent work? Three men, who are working in the art field of the so called materialistic Chicago—Emile Sauret, violinist; Bruno Steindel, cellist, and Rudolph Ganz, pianist. A brilliant trinity of intrinsically artistic unites. Such ensemble, or concerted work, as they produced is enough to take one's thoughts by storm and convince one of the greatness of the art when measured by great artists in any one direction.

That Emile Sauret is a prince among violinists is self evident, and he was repeatedly and enthusiastically recalled.—Omaha Bee.

The program opened with the trio in B flat, consisting of four movements, by Beethoven, and the artists, all of whom have obtained such high individual perfection, were enabled to give an ensemble which was symmetrical, full of beautiful nuances and delicate shadings.

The introduction and rondo of Saint-Saëns was played by Mr. Sauret with marvelous beauty of tone and clearness of execution. Aided by his beautiful Stradivarius it was not surprising that Mr. Sauret, with his great talent and big heart, should have moved an Omaha audience, which sat spellbound drinking in the beautiful tones, into a tumultuous and prolonged applause at the finish. He, after bowing his acknowledgments several times to the audience, responded to an encore, which was an arrangement by Paganini.

The program closed with the Rubinstein trio in B flat, which made a very brilliant ending and was the most enjoyable of the two trios. The trio worked up to some beautiful climaxes and at times the effect was that of an orchestra playing.—The Omaha World-Herald.

**At the American Conservatory.**

Emil Liebling gave an illustrated lecture Saturday on "Beethoven Sonatas."

The Virgil Clavier department of the American Conservatory had an illustrating series of lectures and recitals last week. At the Handel Hall recital the advanced pupils did some excellent work, the technical illustrations being especially noteworthy. Mrs. Murdough also delivered an instructive lecture on Friday, November 25. The children's recital was, as usual, largely attended, and the playing of the children was admirable in every respect.

Helen Lawrence, pianist, and Louise Blish, contralto, will give a recital next Saturday afternoon at Kimball Hall. Miss Lawrence will play the Beethoven D minor sonata, a Schumann group and the Brahms G minor rhapsody. Miss Blish will sing several groups of songs by Schumann, Brahms, Strauss and Liszt. The recital is one of the American Conservatory series.

**Sherwood Music School.**

The Sherwood Music School gave a very successful and well attended recital, in which some of the advanced pupils of the piano department took part. The high average of the performances bespoke praise for the three teachers represented—William H. Sherwood, Georgia Kober and Walter Spry. There were several students who showed unusual talent, and will no doubt be heard from at no distant future time. Frances Connell gave a brilliant performance of the last two movements of the Beethoven sonata, op. 27, No. 2. In the "Liebes Walzer" of Moszkowski Beatrice Leonard showed a very graceful style and a full, rich tone. Virginia Ryan played "At the Spring," by Arensky, in a very charming manner. Nellie Kouns, the youngest of the performers, gave the "Air de Ballet" of Moszkowski with a clean technic and fine delivery.

Reichwein's "Vasantasena" made a hit at the Darmstadt Opera some weeks ago.

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These four Humoresques of Dr. Chev. Ferrata are decidedly novel in character and strike almost throughout a chord of capriciousness. They bear a distinctly personal stamp, which, however, is the very means by which the player's interest is engaged. To judge by the compositions before us the author is a man both of wit and of fine artistic intelligence to whose further development it will be abundantly worth while to pay particular attention. We wish Dr. Ferrata's Humoresques a list of good players. EUGENE SEGNIETZ.

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**NEW PUBLICATIONS.**

"**Recompense.**"—Song, for low voice. By William G. Hammond. Published by the John Church Company.

This is a lyric of unusual melodic beauty, set to a poem by Kent Knowlton. The vocal part begins with a broad strophe that is developed into a powerful climax at the close, which will never fail to win an enthusiastic reception for the song if it is sung by a singer of temperament and tonal resource. Like all the rest of the Hammond lyrics "Recompense" is supplied with an effective piano part, brilliant but not obtrusive. The song will be a "go," in publisher's parlance.

**Three Songs.**—By Victor Harris. Published by Oliver Ditson Company.

Victor Harris, an expert on everything appertaining to the voice, is thoroughly at home in the difficult and dangerous art of song writing, and gifted as he is with an easy flow of melody and a sense for characteristic harmonization, his "On the Sea," "The Hills o' Skye" and "A Rose of Yester Eve" will doubtless find the same wide favor which is enjoyed by most of his other songs. The latest of the Harris lieder are singable, effective as to text and not too hard in the piano part. "A Rose of Yester Eve" has a melodic lilt that will stay in the memory of the listener. The piquant barcarolle rhythm of the sea song is its surest aid to popularity. "The Hills o' Skye," for low voice, has the advantage of being embellished with an ad libitum cello obligato, and should win its way in the salon and as a concert encore.

**Moonlight Lullabies.**—Atma song. Poems by Elizabeth Chopin and melodies by Maude Ralston. Published by Shapiro, Remick & Co.

These unpretentious little songs are not without a certain charm, for they do not attempt to outharmonize Strauss, and there is in them only a refreshing simplicity and no attempt at cosmic tragedy or gargantuan humor. These Atma songs are intended primarily for the home,

and in that circle they will without question find frequent performance and ready appreciation.

**Fest Hymne.**—Male chorus, with soprano solo and orchestra. By Julius Lorenz. Published by F. E. C. Leuckert.

Julius Lorenz is too well known as an accomplished and successful writer of choral and orchestral works to need more than a merely formal introduction to any musical reader. In his newest work, "Fest Hymne" ("Festival Hymn"), Mr. Lorenz again reveals the sterling musicianship and the true melodic resource which are to be found in all of his works in the larger forms. The "Fest Hymne," set to a text by Georg von Skal, was written by Mr. Lorenz for the New York Arion Society, and dedicated to them on the occasion of the fiftieth anniversary of their existence. The performance of the work was reviewed in these columns, and special attention called to the spirited and dramatic episodes in the choral score. The soprano parts are of exceptional beauty and also made a deep impression. The Lorenz "Fest Hymne" should be in the repertory of every progressive choral society.

**Three Songs.**—By C. Whitney Coombs. Published by G. Schirmer, New York.

Mr. Coombs has written settings that more than match the lofty sentiment of the poems. "Under the Silent Stars," a Christmas song for either high or low voice, is a beautiful song and one that ought to enrich the composer and publisher. A violin obligato accompanies the score for high voice, and a cello part for baritone or contralto. The poem is by the late Phillips Brooks, of Boston. Mr. Coombs has dedicated the song to Dr. Franklin D. Lawson.

Mr. Coombs gives further evidence of his skill as a composer in two settings to poems by Josephine Daskam, "My Heart, It Was a Cup of Gold" and "You Hold Me for a Day," written for medium voice. Both in the melodic and harmonic sides these songs will appeal to singers with sympathetic voices. Both songs are inscribed to Margaret Keyes.

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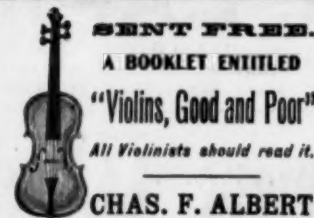
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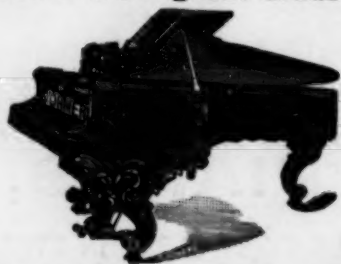
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